Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

Haviland & Co.
Limoges

NOTE THE NAME

THEODORE

on the Stamp and

AVOID IMITATIONS

The most popular brand of French China is

THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGES, FRANCE

THEODORE HAVILAND & CO.

25 MURRAY STREET, NEW YORK CITY

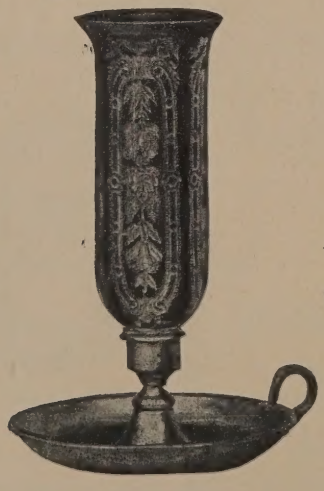
A. H. NOTMAN & CO.

119 to 127 West 27th St.

NEW YORK CITY

Manufacturers of

Spun and Hammered Brass



Including

Jardinieres, Candle Sticks,
Fern Pans, Smoking Sets

Desk Sets and many distinctive Novelties

We are also showing a large assortment of decorative Electric Fixtures and Portable Lamps in Carved Wood and Bronze

WRITE FOR CATALOGUE

A. H. HEISEY & CO., Inc.

NEWARK, OHIO

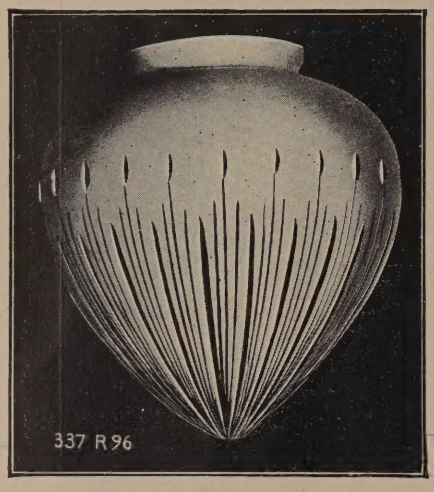
Salesrooms:

NEW YORK CITY, 25 West Broadway.
BOSTON, 144 Congress Street.
BALTIMORE, 122 West Baltimore St.
PORTLAND, ORE., 451 Sherlock Bldg.
PHILADELPHIA, 610 Denckla Bldg., Market and 11th Streets.
CHICAGO, 510 Heyworth Bldg., 42 Madison Street.

This is Clearcut–

THE line of Illuminating Glassware that is so hard for dealers to keep in stock --- sells so fast.

So attractive, so artistically correct you won't have to urge your customers to buy it --- Clearcut sells itself --- and at a good profit.



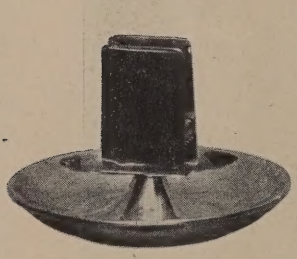
Let us send you illustrations and prices.

The FOSTORIA Glass Specialty Co.

THIS STANDS FOR QUALITY

MIXERS of GLASS and SCIENCE

FOSTORIA Ohio

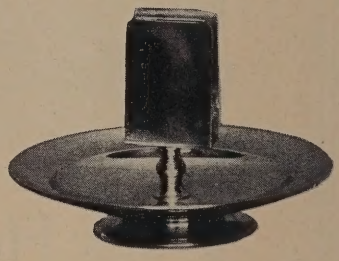


George C. Lynch Company

Showrooms: 333 FOURTH AVENUE, NEW YORK

FACTORY: NEWARK, N. J.

Manufacturers of FINE METAL NOVELTIES, CARVED WOOD ELECTRIC LAMPS, CLASSIC FURNITURE



LOX-BOX MATCH SAFE

PATENTEE OF

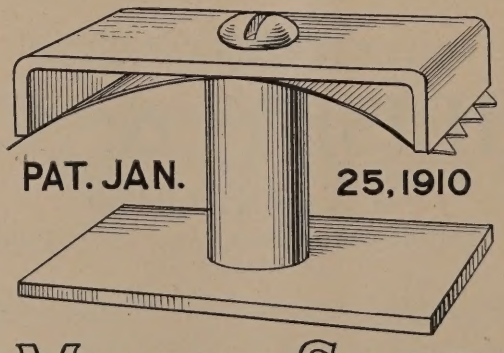
LOX-BOX MATCH SAFE

THE GREATEST MONEY SAVING DEVICE FOR HOLDING MATCHES

INEXPENSIVE DURABLE

SAVES TIME, MONEY AND ANNOYANCE FOR HOME, HOTEL, CAFE AND BAR

LOX-BOX



MATCH SAFE

NOTHING TO GET OUT OF ORDER OR ADJUST

G. D. A. PORCELAINES

OLDEST AND BEST
Factory Founded in 1797

MARQUES DE FABRIQUE

ON WHITEWARE — ON DECORATED

GDA FRANCE — CH. FIELD HAVILAND LIMOGES — OR — GDA LIMOGES

Factory and Main Office
LIMOGES, FRANCE

Porcelaines GDA

New York Office,
29 BARCLAY STREET

The Best Advertised China—POUYAT

MARK ON WHITE. J. P. L. FRANCE

Do you follow up the POUYAT publicity in the magazines—intended to stimulate sales in the retail shops? Watch it!

Beside being the premier French China in QUALITY and STYLE, it is the best advertised.

MARKS ON DECOR. J. POUYAT LIMOGES

All women who read high-class publications know about POUYAT.

J. POUYAT Limoges

Needs only to be exhibited together with one of our little name cards on a table by itself and no influencing by the dealer is necessary.

Have you placed your import order?

The J. POUYAT CO.

37-39 MURRAY ST. NEW YORK

The Old Central Quality

Deep Etched Art Glassware

Real Quality that YOU can sell at *Right Prices*

The best selling lines manufactured in America:—Lead Blown Stemware and Tumblers. Blown Table Ware, Plain, Cut, Needle Etched, Gold Banded, or White Enameled Decorated.

Send for Illustrated Catalogue and ***Special Information***

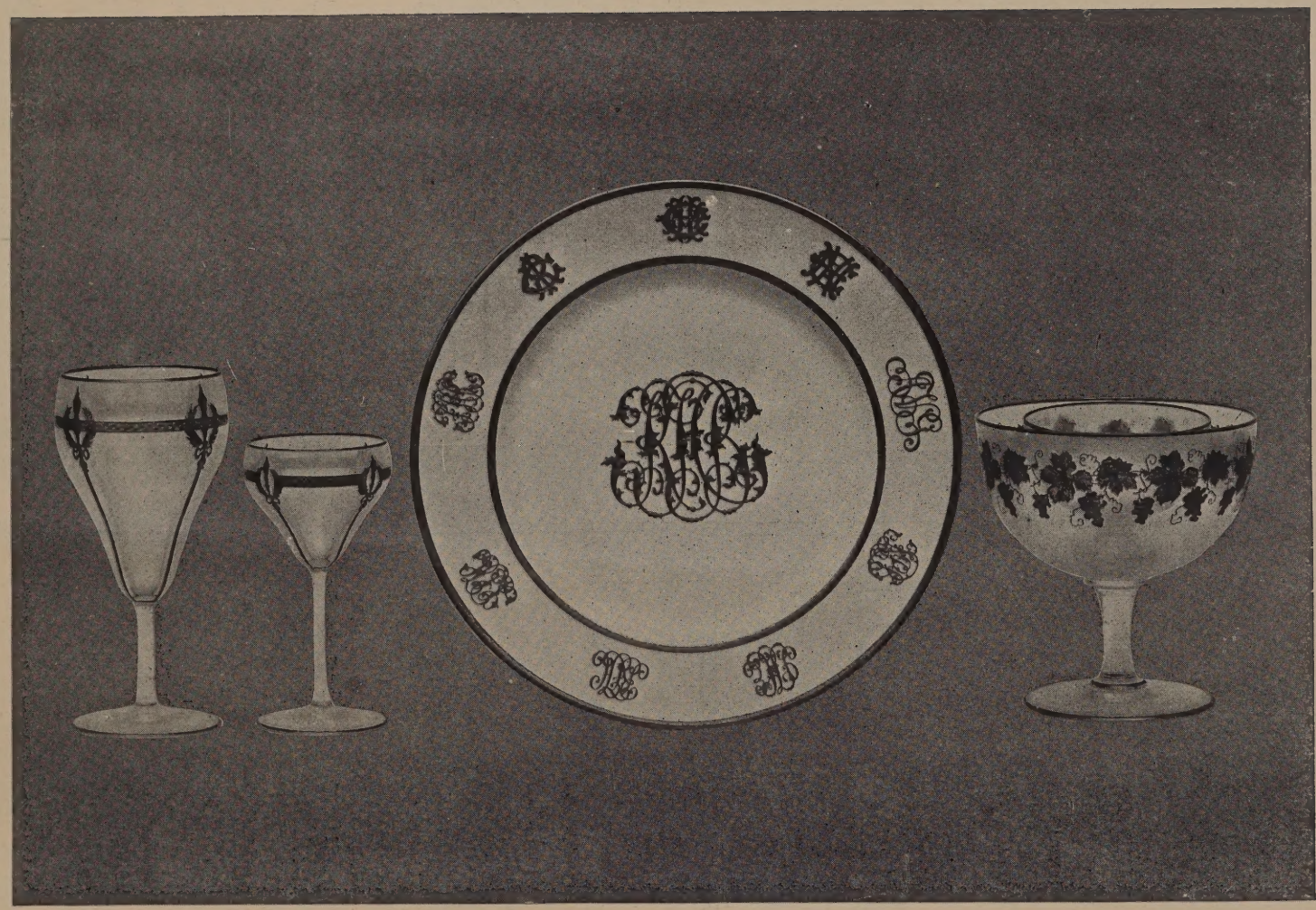
We make a Special Study of the Art and Execution of Monograms and Crest Etching in Original Designs for Hotels and Clubs

OUR MOTTO—Prompt Shipments and Quality.

LINES ON DISPLAY AT THE FOLLOWING OFFICES:
NEW YORK—A. P. Doctor, 66 West Broadway
PHILA.—Thomas Downs, Jr., 610 Denckla Bldg.
BOSTON—L. A. Fletcher, 157 Federal St.
CINCINNATI—Thomas M. Lewis, 437 Main St.
DENVER—Bersback, Moloney & Co., 1517 Lawrence St.
BALTIMORE—Green & Thomas, 33 S. Charles St.
SAN FRANCISCO—Himmelstern Bros., 718 Mission St.
CHICAGO AND MIDDLE WEST—Thomas Butcher.

Central Glass Works

Wheeling, West Virginia.



Gold Empire and grapevine decorations in stemware. Also specimens of monogram work—Flogel Decorative Works

POTTERY & GLASS

VOLUME IV, No. 6. NEW YORK, JUNE, 1910 TERMS: $2.00 per year in advance. 25 cents per copy.

EVOLUTION OF THE LAMP

Some Modern Productions—Development of Illuminants

A VISITOR to the showrooms of the different manufacturers of lighting fixtures is to-day confronted with an array of effects plentiful and artistic enough to make the selection of an individual fixture or a number of them a matter of some study. If he is of an analytical or reminiscent turn of mind he may be tempted by the display to note the evolution that has occurred in this particular industry even within the last decade.

The lamp, like many of our supposedly modern luxuries, is but the echo of a culture enjoyed in a cruder form in the days of prehistoric man, and it comes to us through successive centuries with modifications and elaborations that make of it an unrecognized revival or development of a household utensil that flourished even in the ages when men, as archaeologists tell us, built their houses upon the waters as security against invasion. Lamps, hammers and cooking utensils are still to be seen in the museums, taken from these lake dwellings, and not only these alone but other articles of metal and pottery that lead to the belief that practical methods were employed in their manufacture.

These comparatively crude attempts when pitted against the finished productions of to-day seem dull and inartistic, and yet the earlier pieces, when first produced, no doubt had their appeal and were regarded as distinct advances over that which they superseded. Through all the years the lamp has been in constant use, and has well been chosen as the symbol of progress and enlightenment, since it has played a most important part in the march of civilization. Men early found that other things would burn besides dried grass and wood, and fish-oil, animal fats and grease were used for this purpose. A bit of twisted grass or dried moss served to convey the fluid to the flame-point, and a light was easily to be had. Anything with a natural declivity in its centre which could hold the liquid served as a lamp and performed its function to the satisfaction of our earliest ancestors. As men increased in wisdom, however, they gave attention to the production of vessels especially constructed for the purpose.

Whether the art of lamp-making was carried into ancient Greece by some of the early visitors from Asia, or whether the Greeks were already proficient in the art, cannot well be determined. Suffice it to say that lamps made of baked clay were used, oval in shape, and finished with an ornamental handle. This type was common to all eastern lands, the Etruscan terra cotta lamps being distinguished only by their strong colorings. Many of these were creditable productions, bearing the maker's name or sign, and ornamented with legendary symbols or scenes of everyday life.

During the first few centuries of the Christian era, bronze lamps in combination with other metals came to be used, in elaborate and artistic designs. In the houses of the poorer people, wooden lamps were used or those of a design less pretentious. At a later period, long chains were employed to hang the lamps from the ceilings, and stands or pedestals were arranged in various parts of the room upon which lamps were placed. These lamps were elaborate and artistic after the decorative style of the period, and were necessarily wrought within the limitations that the primitive implements employed in construction imposed on the workman. When viewed with a proper regard for the then undeveloped state of industry they were creditable enough and answered very well the purposes of a people singularly content.

It is a remarkable fact that during all this time little attention was paid to the illuminant itself, or the quality of light. Century after century passed and found still the same illuminant in vogue, consisting of oils obtained from various sources, with a floating wick—at best a pale, unshaded light which flickered with every draught of air—but held in a receptacle upon which much care and thought had been bestowed. Towards the close of the eighteenth century, however, scientists began to give their attention to oil and its possibilities, and several important improvements resulted. The flat, woven wick, held in a close-fitting support, was the most notable of these, and this was followed later by an attachment—which would be considered clumsy enough now, but which was hailed with great favor at that time—to do away with the smoking

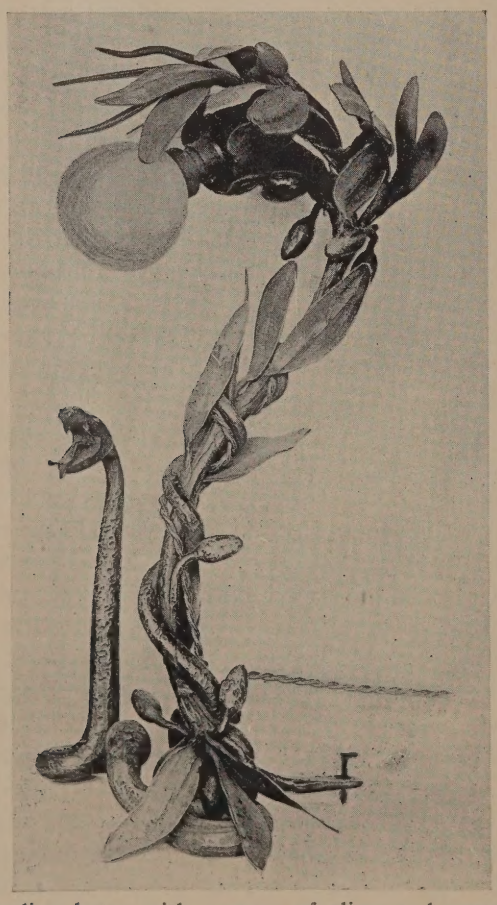
Electrolier, showing little girl holding lantern

of the wick. The lamp-chimney did not come into evidence until some years later, and was the result of an accident. With the steady and non-smoking light that resulted from this innovation there was a temporary halt in activity along illuminating lines, and not until the advent of gas and electricity did improvements in the lighting sphere assert themselves with any particular energy.

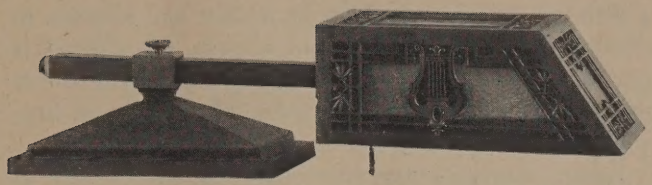
The discovery of these two light-giving mediums directed the inventive genius of many countries to the development of devices for their safe and successful commercial application. The possibilities presented were tremendous and were handled with results inconceivable fifty years ago and that would have been regarded as rank nonsense had they been predicted a century earlier. With the researchers still in progress and the advances already in evidence it is safe

Electrolier, with Dresden figure—Ferdinand Bing & Co.

to assume that the present day artificial light will be eclipsed before long by something of greater volume and intensity. For the time being the generally satisfactory quality of light in use makes speculation along these lines useless. In the methods employed in properly and artistically diffusing this light the lamp shade or dome, panels, etc., play a conspicuous part. They are manufactured of cut glass, art, opalescent and stained glass, and plain glass decorated. The shapes vary from the severely plain to elaborate and fantastic conceits in flower and fruit clusters. Harmony is ob-



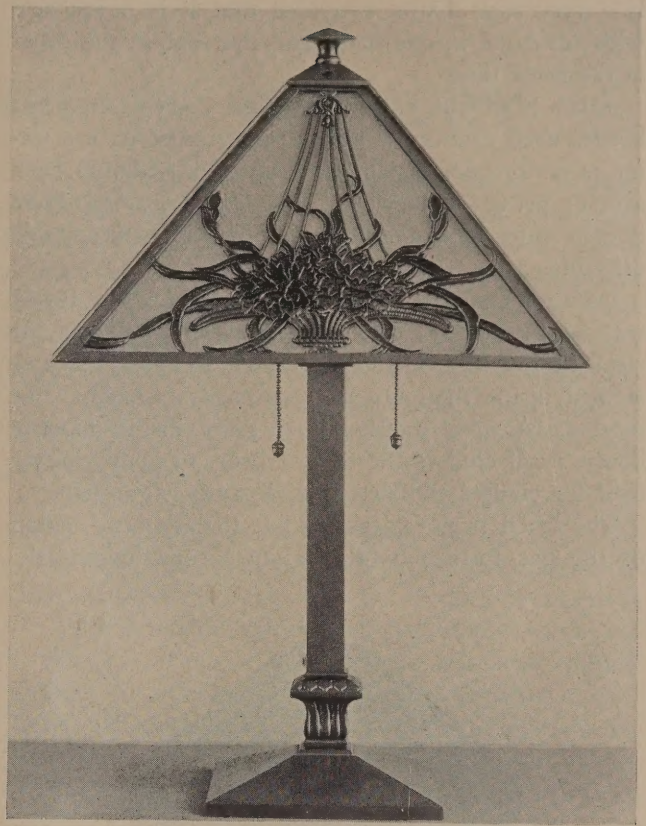
Reading lamp, with a spray of olive, and serpent



Extension piano lamp—Bradley & Hubbard Mfg. Co.

served in the blending of colors and care exercised to secure subdued and artistic effects without sacrificing the volume of light. The whole interior of a room can be transformed by the introduction of a portable or hanging fixture inlaid with glass that diffuses a soft and vari-colored light. It distributes a warmth and lends a softly comforting atmosphere to almost any chamber. The countless variations that occur in shades and standards run the whole chromatic scale and embrace almost every conceit imaginable. Adaptations from animal and still life, scenes from sky, mountain and woodland, mythology, history and all forms of contemporary and bygone activity are depicted in colors and incorporated in the fixtures. Those that accompany this article were gathered at random and are of very recent and representative production. What the future will reveal in the development of this industry can best be determined by a consideration of what has already taken place. Predictions in view of the gigantic strides already made are useless. Changes as revolutionary as those that have already occurred may be witnessed in the next twenty-five years.

Electrolier, bisque figure—Ferdinand Bing & Co.



Reading lamp—Bradley & Hubbard Mfg. Co.

The Care of Glassware

"AS brittle as glass" has passed into a proverb. But if one buys good glass at the outset and takes common precautions in its use there is no reason why such treasures should not accumulate quite rapidly.

It does not follow that the thicker the glass the stronger it is. Thick glass succumbs readily when hot fluids are poured into it.

In mixing hot drinks of wine or spirits the cool ingredients should be first placed in the glass, while the addition of a silver teaspoon again reduces the risk when the boiling water is added. If nothing cool is placed in the glass the tumbler should be stood in a basin of very hot water, so that the outer surface may be expanded before the inner surface is heated.

It is contrary to some expert opinion, but others declare that for washing table glass cold water answers the purpose best, as glass is apt to look dull and smeary when it is washed in lukewarm or hot water. Tumblers which have been used for milk should, however, be washed in lukewarm water softened with soda, and then rinsed in cold water. Glasses should not drain long before they are dried with a clean, dry linen cloth which is not so old and worn as to leave fluff behind it.

Glass water jugs are just as susceptible to heat as tumblers are. Indeed, if the jug has an inward slope or is shaped with a neck and shoulders it is most important to see that it is never washed in anything but cold water.

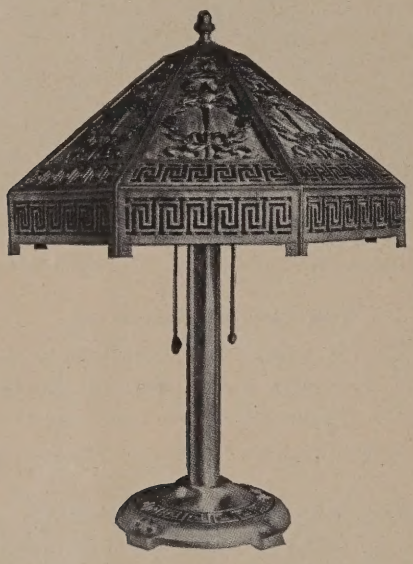
Wineglasses fall easy prey to breakage in the hands of a careless servant, yet the wiping of a wineglass

is a very easy matter provided that it is never held with the bowl in one hand and the foot in the other at the same time.

Salad bowls of cut glass, glass dishes and cruet bottles need caution as far as temperature of the water is concerned, which must be cold. Should such articles prove stubborn in cold water soaking them in cold water with soda will soon overcome all possible difficulties.

Decanters and spirit bottles should be but rarely washed inside, and cold water answers well for the cleansing of the outsides. When decanters become stained inside they can be very easily cleaned. The most satisfactory method is to place inside about a dozen small cinders the size of peas, to pour vinegar over the cinders and shake the decanter vigorously.

The smell is not pleasant, but the chemical action of the gas formed by the mixture soon loosens the



Two-light portable—Goodwin & Kintz Co.

stains. When the cinders have been emptied out the inside should be rinsed with cold water and the decanter should be turned neck downward to drain in a decanter rack, or failing that, in a large jug with a wide neck. A brisk rubbing outside with a dry linen cloth will soon restore the brilliancy.

Carafes and bedroom water bottles soon become very unsightly if the water supply happens to be hard owing to the deposit of carbonate of lime. Tea leaves covered with vinegar and shaken vigorously soon remove the lime, provided that the deposit is but light. When through neglect there is a very thick deposit the simplest plan is to place a teaspoonful of weak hydrochloric acid in the bottle and swirl it gently around, then empty the bottle and rinse it with cold water.

Mirrors of all kinds deteriorate if they are not carefully placed. No mirror should be in such a position that the full glare of the sun falls upon it. Mirrors should be washed with cold water, using a chamois leather and soft cloth. They polish more brightly if washing blue is added to the water, or better still, if a little wood ash is tied up in muslin and allowed to dissolve through. The use of a paste of whiting is not to be commended. An old silk handkerchief makes an excellent polisher for mirrors, as does likewise tissue paper of good quality.

Lamp chimneys may prove an expensive item if they are not treated with due care. They can be toughened by placing them in cold water, bringing it to the boil and allowing it to cool again before removing the chimneys, and drying them on a cloth. When in use the light should be turned up gradually and when once thoroughly hot the lamp must never be exposed suddenly to a draught. No water should ever be used in cleaning a lamp chimney, since it is impossible to dry thoroughly the inside, and when the glass is heated the moisture generates steam and cracks the glass.

A daily rubbing with a soft lamp mop and a polish with tissue paper will keep the chimney sufficiently clear and bright save just under what may be called the shoulders of the chimney, where a chalky film forms. This can easily be removed by sprinkling a little methylated spirit on the mop and cleaning the glass a few hours before the lamp is lighted, so that the spirit may disappear through evaporation.

The chief risk connected with window glass is confined to frosty weather, when, if water is used for cleaning windows, the chamois leather freezes to the pane and the attempt to free it results in the cracking of the glass. Many people content themselves with dry window cleaning in frosty weather, which leaves much to be desired in the appearance of the windows. A rag moistened with methylated spirit will cleanse the glass quite well, and there is no possibility of the spirit freezing in even the coldest English weather. In more temperate seasons nothing is better for window cleaning than cold water, particularly if tinged with washing blue. Even with cold water different people are rewarded with different degrees of success.

The most common method of cleaning windows is to squeeze out the chamois leather fairly dry, wipe over the glass with it and then rub it with a duster until there is an apology for a polish. Such windows look fair for a day or two and then are as bad as ever again.

The best results are obtained by wetting the window with a chamois leather, rinsing the leather and going over the window again with the leather fairly wet, again rinsing the leather, squeezing it as dry as possible and drying the window with it, taking care to work well into the corners. A bright, clear day is best for window cleaning, provided that the sun is not shining full upon the glass, but damp, foggy days should be avoided if possible, since the difficulties are increased and the results are less satisfactory.

Everything you do to boom your town—to develop public spirit—is just so much invested to good advantage. Everything that helps a town, helps you.

MOORISH INFLUENCE IN POTTERY

THE poetry of pottery was never more clearly shown than in the beautiful wares called Hispano-Moresque. The Spanish occupation by the Moors was full of romance, life and color and the pottery of this period has a quality not found in the ceramics of other countries. Moorish lustres were famous as early as the thirteenth century and later had a great influence on the work of Italian potters.

Authentic pieces of Hispano-Moresque are very scarce and even in Spain are not easily purchased. For many years a good deal of controversy raged as to whether the manufacture of enameled earthenware with a stanniferous glaze was a native art of Italy or whether it was imported from Spain. "If," says Litchfield, "we cannot accord to Moorish potters the credit of introducing their art into Italy we cannot deny to them the credit of those beautiful productions of what we now term Hispano-Moresque pottery." Its manufacture dates from the eighth century, the date of the Mosque of Cordova, but of the early period few examples exist outside. Of the later productions of the Moorish potters there are many excellent specimens extant made from the twelfth to the seventeenth centuries. These are mostly round deep buff-colored dishes, decorated with pale or dark copper lustre—sometimes with interlacing ornaments, sometimes with blue color introduced, others with a coat of arms, but more generally with a text from the Koran.

Litchfield and Jarvis have given interesting and full accounts of Hispano-Moresque, and Barber has lately added a mine of information regarding the pottery of Mexico, which shows Spanish and Moorish influence.

The last refuge of the Moors in Spain from the power of their Christian conquerors was Granada, and here was founded the Alhambra, the well-known fortress-palace, about 1250; we thus have an approximate date for the famous Alhambra vases. These fine specimens of Moorish pottery are said to have contained gold and treasure. Only one remains. It is four feet three inches high and seven feet in circumference; its body is very graceful, terminating in a pointed base, while its beautifully-proportioned neck is ornamented by two handles that are flat, and not unlike outspread wings. It is made of earthenware and decorated in a golden yellow luster and blue. With two others, it was found in the sixteenth century under the pavement of the palace of Mohammed-ben-Alhamar, the first Moorish king of Granada. It is justly considered as a masterpiece of Moorish art. It was copied at Sevres, and later in faïence by Deck, of Paris. The latter was purchased for the South Kensington Museum. It has also been reproduced by Gomez. of Trian near Seville.

The principal Moorish potteries were at Malaga, Granada, Valencia and Seville. At both the latter places the Spaniards have continued the manufacture of their celebrated tiles. The fabrique of Malaga was probably the oldest, and that of Valencia the most important, but other potteries existed, and their productions were widely distributed. The Valencia potteries early in the seventeenth century had lost all Moorish character, and the employment of copper luster only was retained.

Within the last few years, owing to the high prices which have been given for good specimens of the ware, there has been a revival of its manufacture in different parts of Spain, but the modern productions are very inferior, and are lacking in the vigor and brilliancy of the old fifteenth and sixteenth century pieces. Those examples having a decoration in pale luster with ornamentations in blue and manganese are ascribed to the earliest period; those having the ornamentation in the pale luster only, without color, of nearly equal date, as also some of the darker, coppery examples with shields of arms; and of a later period those of a brilliant copper-colored luster. After the conquest of the Moors the Christian element was asserted in the decoration of pottery, and in 1566 the last blow was struck at Moorish art by the passing of a law forbidding among other things the execution of decorative works in the Moorish style. "The conquests of the Moors spread over the north of Africa, Spain and Sicily," says Litchfield, "and there are abundant traces of brilliant tile decoration, to which they were so partial, ornamenting their famous mosques, and penetrating wherever the ramifications of trade carried the art products made for other than their own use. Whether the Arabs taught the Persians, whose country they invaded 561-652, the art of decorating pottery, or whether, as Major Murdock Smith suggests, they were themselves the pupils of the vanquished, must of course remain doubtful."

For Major Smith's theory there is much to be said, and he points out that whereas the followers of Mohammed were rude Bedouins, the Persians at that time had acquired considerable culture. On the other hand, there are but few if any specimens, the dates of which are anterior to the Arab conquest, and Major Smith only accounts for this by the statement that every artistic object of less durable materials than metal or stone, was destroyed by the conquerors.

Jarvis in speaking of lusters says: "The decoration of pottery with metallic lusters has a very remote antiquity. It appears to have been established in Persia at a very early period; has been found on specimens from Arabia, where its use may have preceded the manufacture by the eastern potters of the Balearic Islands, Spain and Sicily. In Italy its use

was known before that of stanniferous enamel, the mezza-majolica of Pesaro and Gubbio being brilliantly lustered. The most beautiful was the 'madreperia,' which changed in color and effect with every angle at which the light is reflected from the surface. About 1560-70 their use was almost discontinued and the secret of their composition was lost during the general decline of Italian artistic character. After a considerable lapse of time the secret was rediscovered by Doccia, but the best pieces were made at Gubbio itself by a young artist and chemist, Luigi Carocci. Later they were successfully produced at Luneville and Gulf St. Juan. The disappearance and reappearance of these lusters are in themselves remarkable, but perhaps the strangest part is the fact that the potters of Mexico have been and are to-day producing a luster which Mr. Prime considers 'incomparably finer than any metallic luster produced in Europe, and which, if potters can by experiment learn so to use it that different colors can be produced as desired, will practically restore to modern uses the lost Moorish and Italian lusters.'" It was Mr. Dudley Warner who first brought specimens home and brought them to Mr. Prime's notice, and a year or two afterward a commission was sent out to inquire into its manufacture, which reported in due course. One specimen is of pale buff body with ornaments showing in various lights iridescent ruby, a brilliant emerald green and gold. It is of these Mexican pieces, which so long baffled collectors, that Mr. Barber gives such highly interesting information.

Legal Protection for the "Limoges" Imprint

FROM the factory of William Guerin & Co., at Limoges, France, comes the following announcement promulgated by the Chamber of Commerce:

"Manufacturers at Limoges have for some time had cause to complain that china manufacturers whose products were foreign to Limoges, and who had only salesrooms in that city, were stamping their products with the name of 'Limoges,' either alone or added to the name of the real place of manufacture, often situated far from Limoges. This being done in order to influence their customers and derive benefit from the old and recognized reputation of Limoges products. Such procedure is strictly forbidden by the law of August 4th, 1824, which prohibits in a most absolute way, under severe penalty, the use on manufactured articles of a name other than the one where goods are actually manufactured, whether that name is used alone or added to another.

"The law on this point is explicit and binding. The manufacturers at Limoges have just obtained from the Tribunal of Commerce at Bourges a verdict which is decisive, although the manufacturer who was on trial endeavored to plead his ignorance of the law and also promised not to make use of such stamp in the future. The judgment as rendered recognizes as an indisputable principle the right of the Limoges china manufacturers to the exclusive ownership of the name 'Limoges.' It enjoined the party on trial from manufacturing and selling goods stamped 'Limoges,' and to the Limoges manufacturers who started the suit allowed full damages. The Chamber of Commerce in the name of the Limoges manufacturers, and requested as well by the parties interested in the suit, makes the foregoing public in order to avoid a repetition of acts which the manufacturers at Limoges are fully determined not to tolerate in the future.

"The President of the Chamber of Commerce,

"(Signed) Charles Lamy."

Several importers of Limoges ware whose opinions were solicited on the effect such a decision would have on the production of china fraudulently stamped Limoges, stated that it would undoubtedly curtail the fraud for the time being at least, but that to thoroughly suppress it was somewhat of an impossibility as the industry was too lucrative to be wiped out by spasmodic applications of an old statute. One importer of prominence said that in his opinion the vigilance of the Chamber of Commerce would undoubtedly put a temporary quietus on the activity of the imitators who flourished within a radius of several hundred miles of Limoges, but would have very little result beyond that unless the Chamber of Commerce put itself on record as aggressively opposed to the practice and showed unmistakably that it was prepared and determined to prosecute any and all infringements that came to its notice.

"As the Limoges imprint," said another importer, "is bogusly applied to china produced over a big part of Europe and even in America, it is doubtful if the activity of the Chamber will be far-reaching enough to secure for Limoges potteries the desired protection. At any rate, some of the offenders are beyond the jurisdiction of the French courts. Those enjoying this immunity are unfortunately not likely to be seriously disturbed by the decision of the Bourges tribunal."

The Limoges potteries have for years suffered at the hands of those who marketed their goods with all sorts of variations of the imprints on the genuine Limoges ware. The most conspicuous feature on all of this fraudulently stamped stuff was the name Limoges, the intent bearing, of course, to deceive inferentially.

Clay Deposit in Idaho

The owners of the rich clay deposit located near Coeur d'Alene, Idaho, have had clay experts examine this deposit, and they have pronounced it of a very high grade. There are three ledges—blue, white and yellow—known to be over twenty feet deep. Sample brick, tile and pottery have already been made from it. It makes up well and the experts are of the opinion that it is one of the richest discoveries in the State.

Because visitors to the store don't ask questions about the goods they see displayed, don't think they are not interested in them. They are. Put the information on cards where it speaks for itself.

RARE OLD CHINESE PORCELAINS

From the Famous Hippisley Collection in the National Museum, Washington, by R. I. Geare

THE production of porcelains in China received a decided impetus with the incoming of the present dynasty and one result of this was that as soon as the Manchu emperors became established on the throne, the great factories at Chingte-chen were reopened.

During the reigns of Emperor K'angstie and his two successors, Yungcheng and Chientung, embracing in all the period between 1662 and 1795, the ceramic art was advanced to a higher degree than had ever before been attained.

The vases and bowls illustrated with this article are chosen because they represent the highest type of development, both in shapes and styles of decoration. They form part of the famous Hippisley collection which was deposited in the National Museum, more than 20 years ago.

Probably no specimens of porcelain manufactured prior to the Sung dynasty (960 to 1259), have survived to the present day. The objects manufactured under this dynasty appear to have excelled in quality and delicacy of workmanship, all that preceded it, with probably one exception. Prior to the Sung dynasty the external color of all porcelain was apparently determined solely by that of the glaze, and was almost entirely monochrome.

Students of the subject do not concede a greater antiquity than the early part of the Ming dynasty (the first half of the 15th century), to the ornamentation of vases, with arabesques and scroll-work, with landscapes, historical scenes, or genrè paintings, in several colors.

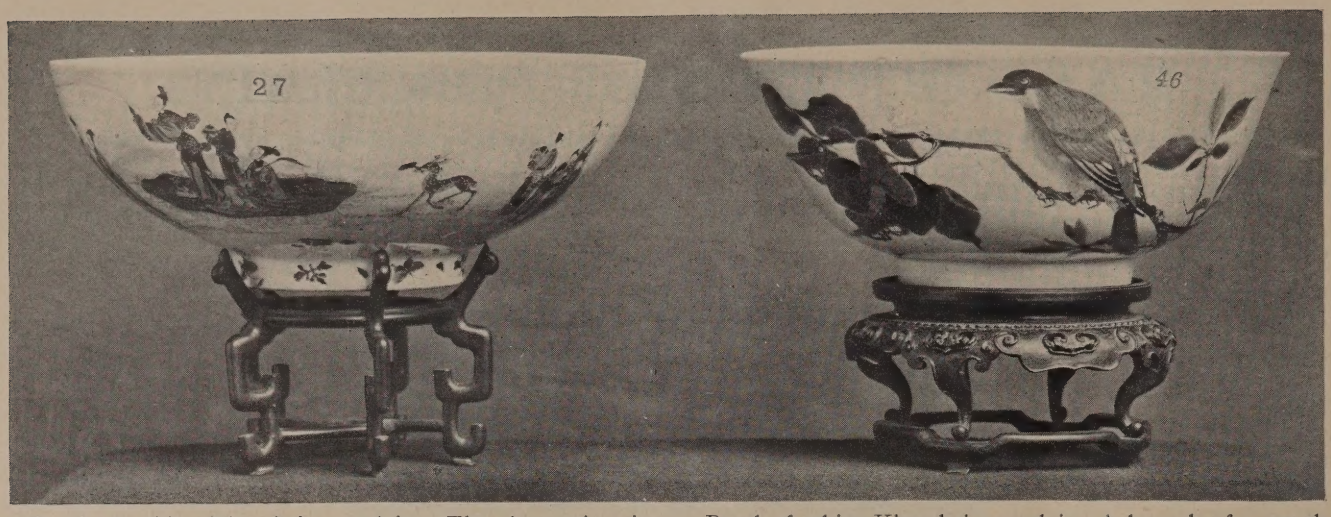
In connection with the above statements, it seems interesting to note that, according to legendary records of the prehistoric period of Chinese chronology, porcelain was already made under Huang-ti, an emperor, who is stated to have entered on a reign of 100 years in 2697 B. C., and the Emperor Yu-ti-Shun, another monarch of the legendary period, is believed to have, himself, made porcelain before ascending the throne, in 2255 B. C.

This beautiful vase shows a child holding in his hand a pink lotus flower, while being presented to a tall Rishi, dressed in embroidered robes of pink. On the neck are sprays of bamboo and the fungus of the Immortals.

It should be remembered that until the latter half of the 16th century A. D., the word "porcelain" was applied to certain shells, mother-of-pearl, oriental pottery, and even to Italian faience, as well as to real porcelain. Its Chinese equivalent "tz'u," also had various meanings at different times, being defined merely as "earthenware" about the year 100 A. D., while nine centuries later it signified "hard, fine-grained pottery."

During the early part of K'anghsi's reign (1662 to 1722), green was the predominating color in decoration, such porcelain being termed "la famille verte," and to this period belongs, in part, much of the ware so decorated. To the colors applied under the glaze, was added a blue above the glaze, and later in K'anghsi's reign green gave way to red as the predominating color, while a style of decoration, known as "la famille rose," was introduced, and is easily distinguished by its half tints and broken colors, having for decoration basis a carmine red lowered to pale rose and obtained from gold, which in Europe is known as the "purple of Cassius."

One of the illustrations, at least, represents porce-



Bowl of white K'anghsi porcelain. The decoration is an adaptation of the allegorical representation of the prayer for happiness, distinction and longevity. It is one of the class used in the palace on the occasion of an imperial birthday.

Bowl of white K'anghsi porcelain. A branch of a peach tree is represented and on it is seated a Chinese paroquet, with red beak, brown breast, green plumage around and below the neck, brown on the beak, and black and gray wing and tail.

lain of the Chienlung period, during which time its decoration was considerably influenced by foreign designs. Western decoration then played a conspicuous part, showing, in some cases, a close resemblance to the foliate ornamentation employed so largely in the illumination of medieval missals. In other specimens will be found designs which are usually considered Persian, or arabesque in their origin.

The Value of Italian Majolica Ware

TO come across a specimen of rare old Italian Majolica ware excites the pottery collector as readily as the unearthing of a first folio Shakespeare does the book hunter. The other day, at an important sale in England, where some rare productions of three centuries were scattered, there were many pieces of this interesting old sixteenth century ware.

But there was one piece in particular that roused the cupidity of these experts to an astounding degree. When the auctioneer called lot 941, the crowd turned to the catalogue, and this was the description given: "An Italian Majolica plate, printed Griffin and escutcheon, 16 inches wide." This was neither grammatical nor encouraging, and there was little in the appearance of the plate to arouse enthusiasm. The back had the look of a common flower pot, and showed distinctly the cement that held two broken halves together. The first bid was $25. A, B and C quickly carried the competition on to $250, then C dropped out. A and B disputed for possession up to $475; then a remarkable thing happened. C requested to have another look at the plate. Something in its old face appealed to him, surely, for he immediately said, "I'll give $500." This completely staggered B, who retired from the field finally. But it had no effect upon A, except to make him more eager to secure the piece, and after many a nod and counter-nod, it was knocked down to him at the enormous figure of $2,500. At the same sale any piece of Urbino Majolica ware readily brought a price ranging from $250 to $1,275, according to size, style and condition.

Kaiser Presents Vase to Roosevelt

Kaiser Wilhelm, while ex-President Roosevelt was in Berlin, sent as a gift a magnificent vase more than three feet high, specially manufactured for the distinguished visitor at the Royal Porcelain Works and embellished with a portrait of the Kaiser and pictures of the royal palace and terraces. Accompanying the vase was a note expressing the great pleasure the Emperor felt in making the gift and asking that it be returned to the factory, where it was packed and forwarded to the German Ambassador at Washington, by whom it was later despatched to Mr. Roosevelt's residence at Oyster Bay.

Antiquity of Gold Leaf

The origin of gold leaf, like the first use of gold itself, is lost in the mists of antiquity. It is found, for example, in connection with the most ancient known mummies, having been used for covering teeth, tongue, skin, etc. Sometimes it is also found on the coffins. Gold leaf was also used on the tombs and monuments of ancient Egypt. The process of making gold leaf has thus been known since the eighth century B. C. In the eleventh century it seems to have attained as high a degree of perfection as to-day. The gold leaf on some ancient Grecian pottery indeed is as thin as that now used.

"Breslau Bumper" Brings $8,000

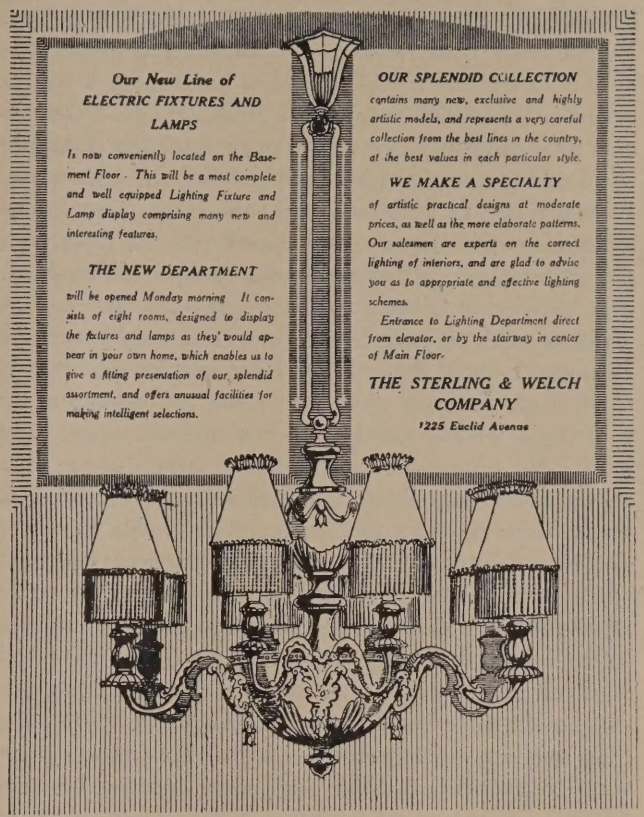
There was recently sold at auction in Berlin the celebrated Lana collection of antiquities and art objects. Probably the most valuable of the relics was a bumper of hammered tin, which brought the top price at the sale, something more than $8,000. This piece has been known by connoisseurs the world over as the "Breslau Tin Bumper," because it is supposed to have been made in that city. It dates from about the year 500, and is octagonal in shape, its sides having scenes from the lives of the evangelists and other religious figures. It is one of the finest specimens of hammered metal ware extant.

ORIGINALITY IN RETAIL ADVERTISING

Not Difficult to be Different—Some Notable Examples

ADVERTISERS generally might study with profit the advertisements reproduced herewith, as they possess among other good features a reasonable amount of white space, a quality for which many advertisers evince a wholesome contempt. This disregard for the value of white is born of a disposition to view as waste and unproductive any part of an advertisement that is not set to full measure with an assortment of type that makes the advertisement look like a typographical jungle, in which it is a matter of some difficulty to arrive at a clear understanding of the subject under discussion. The average reader is no pathfinder and is apt to steer clear of anything in type that presents the elements of a puzzle whose solution may or may not interest him. Retail advertising must be magnetic. There should be something distinctive either in the type arrangement, phraseology or illustration to arrest the attention of the reader, who as a rule thumbs the advertising pages with no well defined idea of locating anything in particular, but willing to bestow interest on the various items that arrest his attention.

Competition for business through mediumistic advertising has developed into a big thing. It has extended the territory and enlarged the business scope of every one who knows how to employ it intelligently. Indifferent or slovenly advertising will make about the same appeal to the merchant or consumer that a slouchy representative would. It should be remembered that retail advertising is a general appeal to a miscellaneous class, and for that reason should be suitably presented in text and type.



A novel two-panel announcement

A very effective lamp advertisement

The fallacy of crowding an advertisement with type under the impression that the space is then profitably employed is well illustrated in the first of the accompanying reproductions, where a nice regard for space between border and plate throws into relief the line illustrations, and the slight margin between type and plates in the mortises of this and the other two cuts lends distinction and prominence to the text.

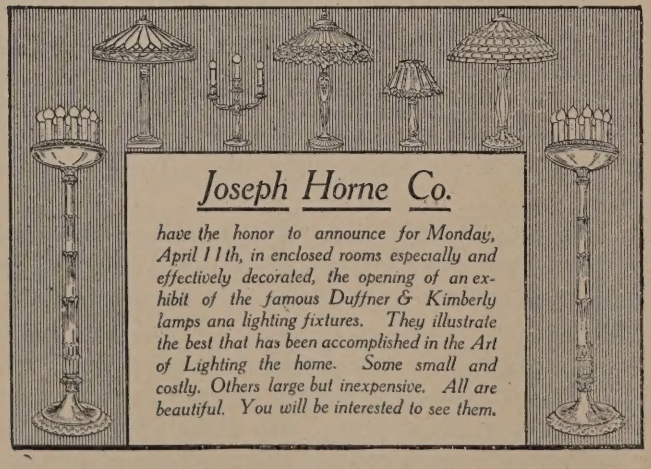
This regard for white is consistently carried out in the drawings themselves. It will be observed that they are pen-and-ink work throughout without any solids, a line of illustrating patterned after eighteenth century engravings and extensively copied, with modifications of different kinds, since they were first introduced.

Imposing the lighting fixtures on a line background is an original treatment and adapts itself nicely to the articles advertised. The plates have a mechanical advantage also, as they readily take ink and print effectively on even the poorest qualities of unfinished papers, and for this reason the method enjoys a certain vogue in newspaper advertising. The three advertisements illustrated are much reduced reproductions of newspaper advertisements, and, as can be seen, are free from blur and quite readable. It will be observed further

that consistence is shown, too, in the selection of suitable type, the italics in which the copy is set being in harmony with the general delicacy and good proportion of the whole scheme.

No arbitrary rule can be established for advertising successfully in retail way. Methods that have produced results in one direction when applied to the exploitation of another line have resulted in a loss. Individuality is as necessary in advertising as personality is in the individual. With a little study a standard can be established in this that will give enough character to your copy to at once establish it in the mind of the casual reader as the product of your store. Evidence of this is to be seen in the copy of many big advertisers who have established styles all their own and consistently adhere to them in their campaigns. The identity of these advertisements is determined at a glance without any reference to the text. In some elementary detail they are all alike and for that reason impress themselves upon the mind as belonging to somebody whose wares you are already acquainted with. No renewal of introduction is necessary; that subtle something about that particular advertising is doing its work in a cumulative and profitable way.

You don't have to be an advertiser of national capacity with a big appropriation to accomplish these same results. You may be advertising periodically in a small local way and still be able to give your announcements character enough to distinguish them from other advertising. Many advertisers consult the type specimen books that are to be seen in any print shop or publication office and select a series of type which is delivered to the printer with instructions to reserve it for the exclusive setting of Mr. So-and-So's advertisements. One advertiser known to the writer selected a font of Roycroft Tinted and used it to such good advantage that the weekly in which his advertisement appeared was soon besieged with instructions to set up the copy of different advertisers in the "same type as Smith is using." This type being the exclusive property of Smith of course remained Smith's sole possession, and some of those who sought to emulate his style got peevish because they were not permitted to do it.



Terse and artistic in text and illustration

A series of type is comparatively cheap and the distinction a neat or odd face will lend to your copy cannot be computed in mere words. The same result can also be accomplished by adopting an original style of illustrating or by constructing your text along lines different from the humdrum expressions encountered with painful frequency. With a little thought some style of originality can be devised that will secure for you results somewhat beyond mere returns and give your advertising a prestige that nothing along stereotyped and conventional lines could possibly enjoy.

Letter Writing as an Aid to Self-Importance

TRAVELING men are noted for doing as well as saying funny things, and one of the latest peculiar things that they do is to write to themselves and send the letter to the next town where they intend to stop. A prominent hotel clerk, in speaking of the matter, said: "Some men on the road write letters to themselves before they get to the next hotel, so they will appear important when they register and ask for their mail, but that isn't always the reason. We soon catch on to them, because we see their handwriting on the register and on their mail; and I noticed it once in a man whom I finally got to know very well. He wasn't the kind of a salesman who cared anything about appearing important, I found out, so I asked him why he did it. The explanation was very simple. He had a very miserable memory, and when he was in another town and would think of something he had to do in the next city he would visit he would write it on a slip of paper and mail it to himself. He didn't put the memorandum in his pocket for fear that he would forget about putting it there. He said he had used the plan for a long time, always writing ahead if there was something in another town he wanted to remember particularly, and said it was the best plan he had ever figured out to keep from forgetting things."

Value of an Open Business Mind

AN experienced manufacturer, in discussing the causes of his success, and the reasons why that success had not been more conspicuous, declared that for the first twenty years of his business life he had gone about with his eyes and ears closed. "When I began to open them, and become receptive," he declared, "I began to learn a lot that I had never before suspected, and when I began to apply the knowledge so gained, I found that there was money in it." The new method he adopted was simple. He went among his employees, in office and shop, and learned all they could tell him. He sought information of a practical character from the humblest worker in his establishment. He got down to the ground floor of manufacturing knowledge, and the information thus received was in many cases applied to the bettering and improving of his business. It was, practically, a part of the capital stock of his business and yielded returns, financially that proved it worth while.

GATHERED IN GOTHAM

THE Herbeck Demer Co., 37 Murray Street, have on exhibition a brilliant line of general cut glass tumblers, all hand cut, which are being featured on the score that the price asked for them is about the same as that asked for pressed figured pieces. Their carnation cutting, in rock crystal effect, enjoys becoming popularity and comes in about one hundred pieces. The strike prevailing in the Honesdale and other glassware centers is exercising a temporarily depressing effect and no pronounced efforts are being made in the selling departments of the concerns affected because of the uncertainty of deliveries. This has somewhat curtailed the output of the Herbeck Demer Co. plant and put a quietus on things generally.

The Ceramic Importing Co., 37 Murray Street, report a continued demand for their reproductions of continental ware in Limoges "Avance" china The decorations and shapes are suggested from here and executed abroad. They are characterized by the general faultlessness to be observed in all china from this celebrated source, and the indications are that this particular shape will not be outlawed as quickly as many others because of the patriotism that frequently stimulates its purchase. The reproductions are faithful copies of the ware that flourished in the days of colonial America.

Robert Slimmon & Co., 96 Church Street, have an exceptionally long line of bone china trays and plates from the pottery of Thomas Forrester & Son, Longton, Staff. The shapes and decorations are highly pleasing and the import prices are so low that buyers, generally, are surprised at the quotations. Forrester & Son conduct one of the oldest and most reliable potteries in England, and their ware has for many years been looked upon as classic in its sphere. While the excellence of the old-time body is retained the shapes and treatments are kept strictly abreast of the latest ideas of modelers and decorators.

Geo. F. Bassett Co., 49 Barclay Street, are showing a dinnerware pattern in full burnished gold treatment. There is an aristocratic simplicity about it that appeals to people of refined and conservative instincts. The pattern is not new, but the continued demand for it has induced the Bassett Co. to put in stock. "Little Novelties for Little Folks," also carried by the Bassett Co., is, as the name suggests, a juvenile line of china embellished with nursery rhymes and decorations that appeal to childish fancy.

Pierced and unpierced queensware baskets in conventional and fantastic design are on exhibition in the showrooms of Josiah Wedgwood & Sons, Ltd. A rather novel set, with representations of the different playing cards in colors and accompanied by poetical jingles of an appropriate character, is also on display. It is styled a bridge supper set and conveys in every detail a pictorial or verse allusion to the game of bridge. It includes compartment trays, smoking sets, ash trays, coffee pot, sugar jar, cream pitcher, cups and saucers and the necessary plates for serving.

Although Porcelaines G. D. A., 29 Barclay Street, have had colored gold encrusted ware on display all during the import season, there may be some who have not had the pleasure of viewing it who may become interested in this suggestion. This method of decoration differs from the ordinary gold encrusted inasmuch as designs constituting the relief portion of the encrustation are finished in red, blue and green enamels, the gold work serving as a background. A fine line for the better stores.

Koscherak Bros., 31 Park Place, have received a line of new samples of genuine deer-horn articles, such as serving tables, ink and desk sets, smokers' sets, ash trays, card stands, etc. The deer horn is supplemented by brass or glass in forming some of the articles, and the work is most skilfully and artistically done. Several large buyers who have looked over the line have been unstinted in their praise of it, and not a few import orders have already been booked. It is probably the most complete line of its kind in the world.

Arthur A. Bean, 25 West Broadway, has strengthened his already comprehensive showing of Heisey glassware by the addition of an imitation rock crystal line, in jugs, pitchers, tumblers and berry bowls. The source of this product is a recommendation in itself. Mr. Bean has also taken over a practical line of brass and silver-plated wire easels for glass and crockery.

Doctor & Solomon, local agents for the New Jersey China Pottery Co., announce a new activity in the production of Belleek china, which enjoys the distinction of being among the finest and most artistic of domestic pottery. The pottery is already occupied in decorating, and the trade is assured some pretty conceptions in the bouquet holders, vases, tea and chocolate sets, jugs and novelties now under way.

Candlesticks and écuelle from "Dresden China"

A Book On Dresden China

"Dresden China," by Egan Mew. Dodd, Mead & Co., New York City. Price $1.00.

This is a comprehensive and enlightening monograph. Shorn of bothersome technicalities and handled with a freedom that shows the author's familiarity with the subject of Dresden china, this little treatise might well be accepted as a confidential guide to an extended knowledge of the porcelaine de Saxe. In an introductory note the author states his indebtedness to the fictile authorities of several countries, whose works he has consulted and supplemented with his own exhaustive knowledge and efforts in compiling a praiseworthy contribution to the ceramic literature of the day. Typographically the work is well presented; the double-leaded text and plain face type relieve the eye of strain, while the eight color plates lend a refreshing touch whenever encountered. Besides this there are eight black and white half-tone illustrations of other pieces of the same porcelain, together with four line plates illustrating the marks employed in stamping this historic ware.

Keystone Pottery Co. Sustained

JUDGE SATER, in the United States Court, at Columbus, O., recently decided against John W. Young, a traveling man of Zanesville, who had asked that different pottery companies throughout the state be restrained from using a stamp in designing their goods. Mr. Young claimed that the stamp was patented by him and that the companies were infringing upon his rights.

The defendants, the Keystone Pottery Co., of Zanesville, presented witnesses who claimed that the process was an old one and had been in use since 1888. The stamp referred to in the case is similar to the ordinary desk stamp used in stamping numerals and letters, and Judge Sater set forth that a patent had already been granted on this stamp.

The complainant claimed that the process also did away with the second firing which the pottery goes through. The defendants proved that their company and others had been using the process for the past ten or fifteen years, and while the process had never been patented it was an old one. The decision it is feared will be felt throughout the state by the small companies.

Experimental Glassworks in Austria

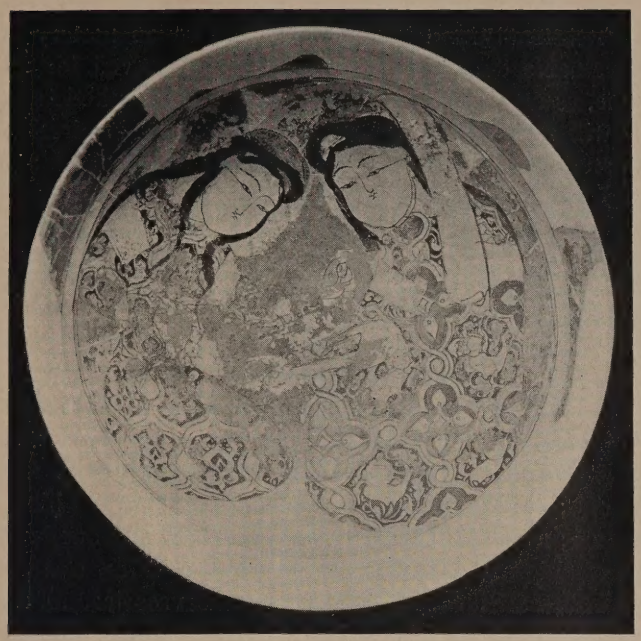
VICE-CONSUL EDWARD T. HEYN, of Reichenberg, Austria, furnished the following information concerning the recently established glassworks, in connection with the trade school in Haida, the center of the Bohemian hollow-glass industry:

The establishment aims to give students and other glass workers practical instruction in the various forms of glass making, and offers certain courses preparing its men to become managers of glass and smelting works. It gives manufacturers, workmen, and refiners an opportunity to have their inventions examined and tested. By practical experiments, especially by the smelting of lead crystals, colored glass, compositions, and glass fusions, investigations are made as to the conditions and manner in which such glasses can be faultlessly smelted, the results and methods being made known to the glass factories. The works contain a glass-smelting furnace, glass-tempering furnaces, and two cooling furnaces, fired with generating gas, and connected with a chimney ninety-eight feet high.

Gift of Royal Copenhagen

A $10,000 collection of the finest examples of Royal Copenhagen underglaze pottery has been ordered by W. A. Putnam, of Brooklyn, N. Y., for the Brooklyn Institute. Mr. Putnam, who is a trustee of the institute, has been considering the gift for some time and recently placed an order through Chr. Clauson-Kaas, the New York agent of the company. Although it isn't known exactly what sort of pieces will constitute the collection, there will probably be about 150 pieces in all. Most of this will be in the form of vases and plates. The gift is unique because, as Mr. Putnam says, there are no other collections in the country like it. The museums of this country have gone in more for antiques than they have for modern art productions. Several European monarchs have made wonderful collections of the Copenhagen porcelains. Mr. Putnam said that in his order for pottery he did not specify the exact form, preferring to leave that to the artists of the Royal Copenhagen Company. The collection will not reach this country until the fall and is awaited with much interest by ceramic students.

Ice cream dish—Enterprise Cut Glass Co.



Rajis bowl, figure decoration, thirteenth century

Koubatcha polychrome portrait plate, sixteenth century

THE POTTERY OF PERSIA

An Artistic Product that Contributes an Interesting Chapter to Ceramic History

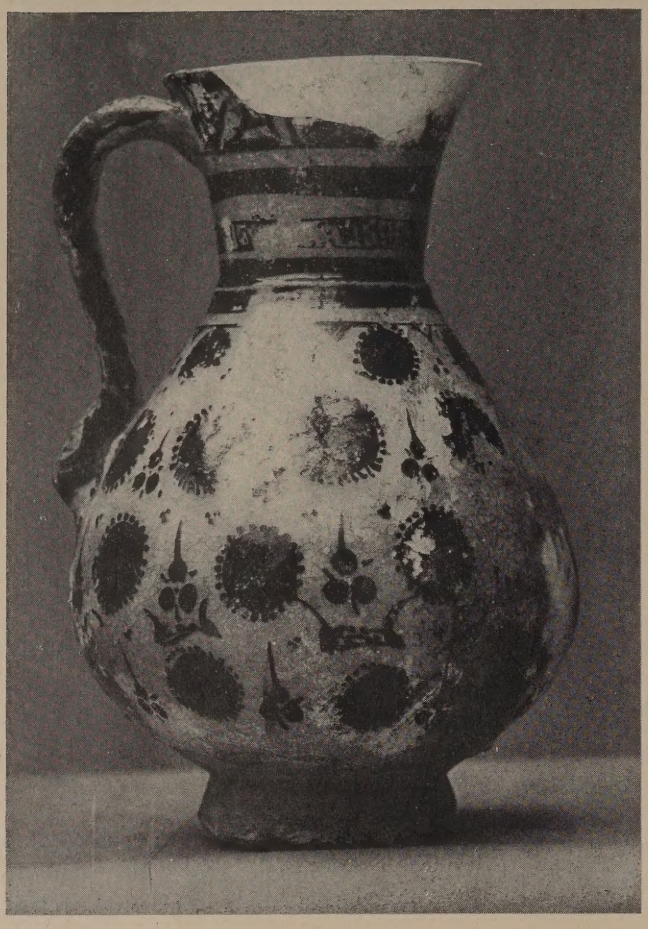
THERE has recently been published in Paris a brief history of the art of pottery making in the Near East. The pamphlet has been edited by the collector Dikran Khan Kelekian, and it is abundantly illustrated with reproductions of representative specimens of Persian pottery. This little book is the first history which has yet appeared in English covering the development of the art of ceramics in that district technically known as the Hither Orient; and it ought to help clarify the knowledge of collectors interested in this fascinating subject. Mr. Kelekian has done much toward bringing the pottery of this land to the attention of art lovers both in this country and in Europe. He has in his own private collection some fifty-five pieces of pottery forming a chronological series which shows the changing types of the Persian pottery through the eight centuries which saw its production.

Its origin, it appears, can be traced remotely to Syrian and Babylonian influences, and more directly to Fostat, or Old Cairo, for that city was at the beginning of the Mohammedan era, the most powerful commercial and industrial community of the East. It was there that the interesting metallic lustre pottery was first made. Later this process was introduced into Arabia and Persia, and for several centuries, from about 1100 to perhaps 1500, the most refined lustre pottery ever manufactured anywhere was made by the artists of those countries. Still later, the lustre ware was made in Spain and in Italy, but both the Italian and the Spanish lusters were somewhat coarsened interpretations of those of Asia Minor.

The earliest pieces of Persian pottery were without lustre, and they are distinguished by the charming shades of blue which were always employed in Persia, the turquoise and the lapis lazuli tints. Mr. Kelekian has in his collection a turquoise blue mosque tile dated 515 of the Hegira or 1137 of our era, which helps to fix one set of products. The oldest or most archaic pottery has been unearthed in the ruins of Rakka, Sultanabad and Rajis. The Rakka wares are believed to antedate the others and they were produced probably during the eleventh and twelfth centuries. Both these finds and those of Sultanabad are often heavily oxidized, and their beauty is enhanced by the natural iridescence which has accumulated through the chemical action of the earth on the glazed surfaces.

The pottery found at Rajis is somewhat different in character from the others, though it was found about the same date as that of Sultanabad. It has a polychrome decoration on a white ground, either glazed or matte, and figure compositions, often extremely decorative, are introduced into the ornament. Occasionally these specimens bear interesting and poetic inscriptions leading to the belief that they were made as regal gifts.

For several centuries the metallic lustre ware was made in Persia, and later it was followed by three distinctive styles of polychrome pottery, named for the localities where most of the examples of each style have been found. The earliest of these wares is known as Koubatcha and most of the specimens of this sub-division come from a small town in a province of Daghestan, now belonging to Russia, but at one time forming a part of Persia. The Koubatcha ware is crude in ornamentation, but very beautiful in color and tone. In general, the grounds of the plates and bowls are either turquoise blue or ivory white. The decoration on the blue ground is in black, and on the ivory it is polychrome. A few specimens of this pottery have the human figure or busts introduced into the designs in such a fashion as to indicate that they were



Rakka jug, decoration in brown lustre, Kelekian collection

originally intended to be portrait plaquettes. Some dated Koubatcha plates are known and it is probable that this style of pottery was made in the latter part of the fifteenth and the beginning of the sixteenth centuries.

Another set of polychrome pottery less artistic and more striking was made a little later. It is classified as Rhodian and Damascus ware and is characterized by a showy floral and geometric ornamentation on a clear white ground. A still later manifestation of the polychrome ware is the Kutahia pottery made in the sixteenth and seventeenth centuries, and is among the last of the remarkable pottery which has come out of the Near East.

The pottery of Persia contributes an important and extremely interesting chapter to the history of ceramic art, for it is indisputably an artistic product, very likely made by artisans who were more than workingmen; who were, no doubt, considered as artists by their contemporaries. Furthermore, their influence has left its impression on all the pottery that has succeeded them. Europe was in close touch with the Orient in the Middle Ages and the arts of both continents naturally reacted upon each other. The rich and beautiful color harmonies of the Near East were introduced into the fabrics, carpets and pottery of Europe before the decline of Oriental artistic supremacy. And European influences are equally traceable in the productions made in the Orient during the years which marked the passing of the Golden Age.

Historically and chronologically, Persian pottery is a valuable document, worthy to be conserved for all time, as an expression of a singularly sympathetic art. It will never cease to be a delight and an inspiration to students, to connoisseurs and to all lovers of beauty of form and harmony of color.

EDITOR'S NOTE—Some of the specimens of Persian Pottery mentioned in this article were recently acquired by the Metropolitan Museum of Art, New York, where they are now on display, and ninety representative specimens, in the possession of Mr. Kelekian, France, have been sent to the present exposition at Munich. But by far most of the best pieces are still in private collections.

Great Dispersal of Faience

AT the sale of the Waller collection at Christie's early in June a pair of old Worcester vases and covers fourteen and one-half inches high sold for $3,465; a Chelsea vase, twenty-one inches high, $3,202; a pair of Chelsea vases, eighteen and one-half inches high, $5,250; a pair of Chelsea vases, sixteen and one-half inches high, $9,450; a Sèvres jardinière, $3,045; a pair of Sèvres vases, oviform shape, painted with Dutch figures at a repast, after Teniers, eleven inches high, $10,500; a Hispano-Mauro bowl, thirteen and one-half inches in diameter and eight and one-half inches high, $3,937; a circular dish, ten and three-fourths inches in diameter, made at Faenza or Saffaggiolo, about 1515, $6,300; a pair of terra cotta statuettes of Bacchantes, eighteen and one-half inches high, by J. C. Marin, $5,250.

Rouen Pottery for Metropolitan Museum

A report from Paris says that J. Pierpont Morgan has purchased for the Metropolitan Museum of Art the unique Rouen pottery collection belonging to Gaston Le Breton, for many years chief of the Rouen Museum. The collection includes priceless specimens.

Consul General Frank Dillingham, of Coburg, Germany, reports that there are 4,044 glass factories in Germany, employing 89,658 persons. The statistics furnished show the industry by states.

Koubatcha plate, dated 1507 A. D., Walters collection

PENCILINGS OF POTTERIES

Lincoln, Cal.—The large factory building of the Gladding-McBean Pottery Company is being enlarged to double its present size. The company employs seven hundred men at the present time, and the addition will be a big benefit to the town.

Baltimore, Md.—The Edward Bennett Pottery Co., which was destroyed by fire several months ago, will be rebuilt. Plans have been prepared for five three-story brick buildings of different dimensions, and construction will start at an early date.

Kittanning, Pa.—Two new kilns, a new 100 h.p. boiler and new plunger mills are to be installed in the plant of the Pennsylvania China Co. This property, with the pottery at Ford City, Pa., is operated under the management of Charles Howell Cook, of the Cook Pottery Co., Trenton, N. J.

Cannonsburg, O.—W. S. George, president of the East Palestine (O.) Pottery Co. and also of the Cannonsburg (Pa.) Pottery Co., has announced that the latter company will erect another seven-kiln plant near Cannonsburg. This will give the George interests a capacity of thirty-five kilns, the second largest individual pottery manufacturing company in the United States.

Crooksville, O.—W. H. Brown, Charles Rambo, of Crooksville, and J. E. Boring, of Chicago, have disposed of their interests in the Star Stoneware Co., of Crooksville, to J. J. Hall. Mr. Brown has been superintendent of the plant for twenty years. Charles C. Coulter will succeed Mr. Brown as superintendent. It is understood that the three men with others will erect and operate a new pottery at Crooksville.

Keyser, W. Va.—H. W. Dickey, a potter of Wheeling, W. Va., closed a deal for the plant of the Keyser Pottery Company for $14,000 with Dr. L. L. Edgell, one of the principal stockholders of the original company, who bought it at the receiver's sale two years ago. It is a modern two-kiln sanitary plant, with a capacity of $60,000 annually. The pottery will give employment to twenty-five men, most of them skilled and high-grade workmen.

Wheeling, W. Va.—A plan to rehabilitate a waning industry and incidentally operate it on a larger scale than ever is receiving the consideration of the Wheeling Board of Trade. Potteries were formerly among Wheeling's most valuable industries, and the production of sanitary ware constituted a big part of their output. Inasmuch as prosperity prevails in the pottery trade and particularly in the sanitary branch the indications are that the proposed operation of local plants under the stimulus of the Board will prove successful.

Findlay, O.—The Clay Pottery will be extensively remodeled and improved during the next few months. Electric power, now used only in the brick department, will also be installed in the pot side. The building will be extensively enlarged to accommodate the improvements. Instead of the present system of wheeling the ground product by barrows it will be carried by a belt system. These changes will increase the capacity fully fifty per cent, and as there are large orders ahead there is no danger of shutting down for several months. The United States Porcelain Co., which started business in Findlay, O., bought the plant of the Superior Porcelain Co., at New Cumberland, W. Va., two months ago, and at that time vacated the Findlay plant. It has again leased the Findlay plant and placed it in full operation. Frank W. Owen, of East Liverpool, has been elected treasurer and general manager of the Findlay branch. The company has six months' orders ahead for electric porcelain supplies and specialties.

East Liverpool, O.—Indications point to the fact that all potteries in the western district will operate to capacity all through the summer. There is reason for believing that orders for early fall pottery will be placed soon, and in a volume that will exceed the business of January and February. Business in April and May was not particularly heavy, although the plants were kept busy on contracts booked earlier in the year. Some of the western plants are exceptionally busy, one firm buying white ware from fellow manufacturers in very large quantities in order that contracts of the former may be kept up.

Two potteries at least in the East Liverpool district are doing a greater volume of business this year than ever in their history. The plants are those owned by the Globe Pottery Co. and the Colonial Pottery Co. The Globe is a six-kiln plant and is making nine glost kilns every other pay, and eight glost the opposite pay.

There is a marked shortage of decorators in the western potteries. The shortage is felt in East Liverpool more than elsewhere. Girls are wanted at Sebring and Salem, and although the firms in need of help have been advertising, they are unable to get enough to supplly the demand. This shortage of labor does not, however, affect production to any very serious extent.

RETAIL TRADE NOTES

F. T. KEISACKER, proprietor of the "Exclusive" china and glass store, Springfield, Ill., closed a contract whereby he will take over the rooms now occupied by the Pacific Express Company at 410 East Monroe Street, and which he will have remodeled and annexed to his present store. Mr. Keisacker's china store at the present time is known as one of the largest houses in this line of goods in Illinois outside of Chicago, but when completed will be by far the biggest exclusive glass and china concern in the central west. A feature of the store will be the crystal room, which will be given over exclusively to the display of cut glass.

When the alterations made in the Herbert L. May Building on Fifth Avenue, near Smithfield Street, Pittsburg, are completed, $30,000 will have been spent on the building, and it will have been converted into one of the most attractively finished five-and-ten-cent stores in the country. The May property has been leased for fifteen years to McCrorey & Co., who have eighty five-and-ten-cent stores throughout the United States. The lessees are to pay a total rent of $750,000. This gives them a four-story building covering 54x120 feet. McCrorey & Co., however, will use only the first floor and basement and will sublet the three upper floors.

Goldwin, Starrett & Van Vleeck, architects, have filed plans for the ten-story extension to the James McCreery & Co. department store at 4 to 16 West Thirty-fifth Street and 1½ to 9 West Thirty-fourth Street, New York City, at a cost of $240,000. The extension is to be built on the west of the present building and will conform in design with the older building. There is to be a recreation shelter on the roof and one passenger elevator and two freight elevators.

Bridgeport, Conn., is to have a new five-and-ten-cent store, as the three stores in the Citizens' Building, corner Main and Cannon Streets, were leased recently at the highest rental ever paid for local property, to S. S. Fresge, Detroit, Mich., of the Fresge syndicate. It is planned to erect a store of considerable size, as this will be the first attempt of the syndicate in the East.

Arthur E. Levy, Frederick, Md., has purchased the business of the Central Hardware Company. The business will be continued under the same name, handling general hardware, house furnishings, crockery, etc.

The Koppe Art Co. has opened a retail store at Greenfield, Mass. They will handle, among other things, an extensive line of brass novelties.

Reports from San Francisco, Cal., state that Marshall Field & Co., of Chicago, have leased the fifth floor of the Rosenstock Building, in that city, for a period of five years. The concern will commence operations in San Francisco with a wholesale depot, and later on, it is stated, will construct a model retail house which will be among the largest on the Coast.

Coincident with the opening of the Atlantic City Boardwalk's newest five-and-ten-cent store reports were current that the competition inaugurated by the entrance into that city of the McCrorey concern would be given an impetus by the coming of a third firm, which proposes to fight both the Woolworth and McCrorey people. In substantiation of this report, John J. Siner, special representative of the United Five and Ten Cent Stores, a corporation capitalized at $100,000, with stores in a dozen cities, has been in Atlantic City seeking a location for a store, which the United people propose to establish. Mr. Siner would not deny that he was investigating the field for prospects in his company's behalf, but he declined to state positively that he was seeking a location for an additional five-and-ten-cent store.

Henry Hughes & Co., Grand Rapids, Mich., will commence the erection of a modern brick structure at the corner of Kindred Avenue and Fourth Street, which site they purchased some time ago. It is proposed to conduct a department store in the building, the estimated cost of which is $450,000.

J. E. Cohen, of Cohen Bros., recently returned to Jacksonville, Fla., after a visit to New York, where arrangements were completed for the erection in Jacksonville of a new four-story department store to occupy an entire block.

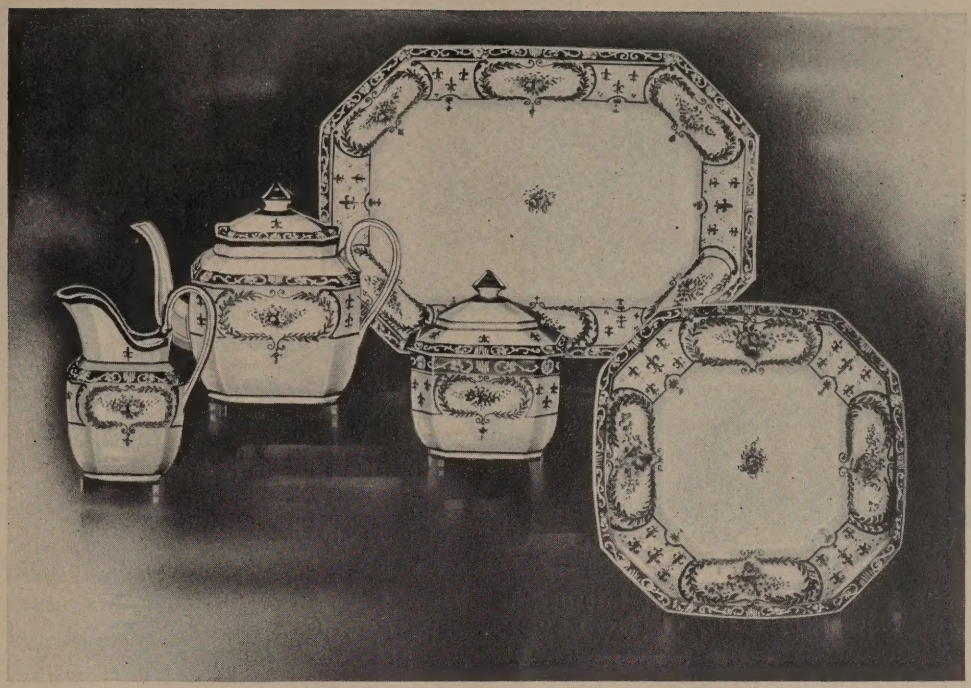
As the outcome of a lease recently negotiated, the north side of Pittsburg, Pa., is to lose the retail china and glassware store of C. Reizenstein. The C. Reizenstein Company has taken the Charles Lockhart estate four-story building, at 959 Liberty Avenue, for a term of years. The concern retains its present Sixth Avenue store, and gives up its present northside establishment.

Five-and-ten-cent store buyers of domestic pottery are demanding a better grade of orders. Plates and teas form the major portion of all orders from this source, but instead of buying plain white or gold stamped ware, a more costly treatment is demanded. Of course a higher price is paid for this ware, but the buyers declare the retail trade is demanding a better grade of goods.

A $100,000 trust mortgage was recorded during May, given by Edward Schuster & Co. to the Citizens' Trust Company to secure the issue of 200 bonds of $500 each for the building of a large department store in the north side of Milwaukee, Wis. Erection will begin as soon as the plans are completed.

The Jorgenson-Blesch Company, Green Bay, Wis., has succeeded to the business of the Findeisen Hardware Company. The lines handled include cut glass and brass goods.

Isaac Harris has opened a crockery store at 205 Market Street, Paterson, N. J.



Octagonal Avenir tableware pattern, flat gold decoration, hand painted floral design—F. W. Jenkins & Co.

IMPORT TRADE OPTIMISTIC BUT QUIET

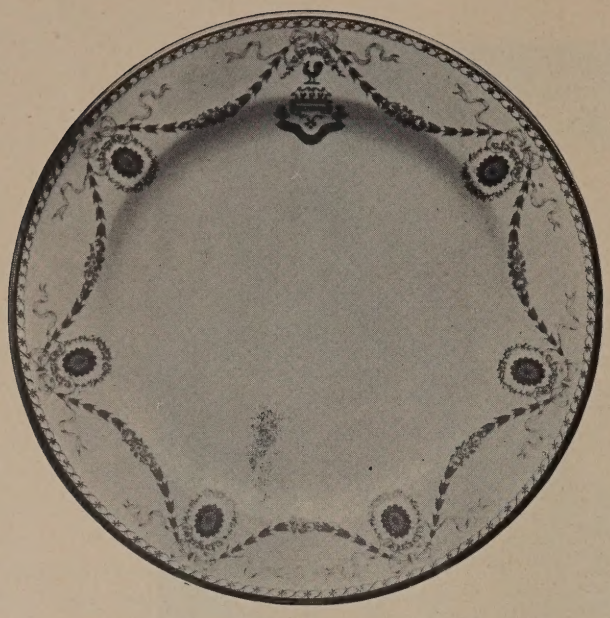
THE inactivity that prevails every year at this particular season is asserting itself with variations at different places. In the offices and showrooms of the import houses everything is more or less dull. No business of any consequence is being transacted just now, and the only sign of life is to be noted in the anxiety of the trade to obtain the new samples chosen to represent the needs of the approaching season. The feeling, despite the depression now prevalent, is generally optimistic, and the opinion is expressed that the fall season will, most likely, eclipse the record season of previous years. Retail stores throughout the country report industrial conditions, particularly in the large manufacturing centers, as promising. Employment is general, and more money is in evidence than there has been for a long time. For this reason it is thought that the arrival and display of new importations will be received with favor and that a ready market will be found for all classes of import wares.

Decorative ideas in wares booked to arrive in the course of a few months run strongly to conventional patterns. It is to be expected, of course, that there will be the usual representations of vine and flower treatments. Decorations of this character are receiving more consideration each season, and the development in the delicacy of application and color stimulates interest in what the pottery and glass decorators of Europe have to offer for the American market.

Among the representatives of Limoges houses in this country much satisfaction is expressed over the decision (reported elsewhere in this issue), obtained in the case of a French manufacturer who fraudulently put the Limoges imprint on his wares. They feel that the protection thus accorded will give rise to more security among consumers who have suspected that bogus Limoges china was being extensively produced and for that reason expect that purchases of their wares will be on the increase. Aside from the general prosperity this country now enjoys many of the import houses depend very largely on the quality and beauty of the samples to come for big orders. It is pointed out that prosperity without something superior to previous productions to offer means comparatively little, while on the other hand, high-grade goods are always more or less salable irrespective of the condition of the country. Competition between the different producing centers of Europe for the bulk of American business is getting keener every year. It asserts itself in the price and quality of the merchandise offered for consumption in this country, and is stimulated by the standards the American market has established. Europeans have set a strong pace for themselves and vie with one another in their efforts to capture any of the many commercial advantages offered by the United States. The competition is a good thing for this country as many things that were previously considered beyond us are now finding their way here.

Imports at Port of New York

Week ending	China.	Earthenware.	Glassware.
April 30	$58,892	$20,746	$14,195
May 7	52,770	10,495	20,424
May 14	92,922	21,346	31,431
May 21	50,281	11,040	43,689
May 28	41,235	17,035	18,688
Total	$296,100	$80,662	$128,427
Same period 1909	$425,950	$59,786	$135,234



Example of Porcelaines G. D. A. hotelware installed in Hotel Blackstone, Chicago, by Burley & Tyrrell Co.

How to Patch a Mirror

HERE is some advice for the amateur who wants to patch the amalgam back of a mirror:

First.—Clean the bare portion of the glass by rubbing it gently with fine cotton, taking care to remove any trace of dust and grit. If this cleaning be not done very carefully, defects will appear around the place repaired. With the point of a penknife cut upon the back of another looking-glass around a portion of the silvering of the required form, but a little larger. Upon it place a small drop of mercury; a drop the size of a pin's head will be sufficient for a surface equal to the size of the nail. The mercury spreads immediately, penetrates the amalgam to where it was cut off with the knife, and the required piece may now be lifted and removed to the place to be repaired. This is the most difficult part of the operation. Then press lightly the renewed portion with cotton; it hardens almost immediately, and the glass presents the same appearance.

Second.—Pour upon a sheet of tinfoil about three drams of quicksilver to the square foot of foil. Rub smartly with a piece of buckskin until the foil becomes brilliant. Lay the glass upon a flat table, face downward; place the foil upon the damaged portion of the glass; lay a sheet of paper over the foil, and place upon it a block of wood or piece of marble with a perfectly flat surface; put upon it sufficient weights to press it down tight; let it remain in this position a few hours. The foil will be then adherent to the glass.

The Value of Self-Control

THE value of self-control to the salesman in meeting the selfishness or insult of a customer or of manager, is demonstrated over and over again in the life of every man on the road. Many instances occur in the career of every salesman where righteous indignation seems justifiable, but if used at all as an antidote, it should be in homeopathic doses only. A well-known manufacturer tells the following incident: "While traveling on the road, long before embarking in business for myself, I once lost my temper under very trying circumstances in dealing with the buyer. The first time our new man called on him he was surprised at the reception he received upon presenting the firm's card. The man with whom I had quarreled opened up on our new representative with 'We have been good friends, and you have always given me a square deal. It would be a real pleasure to continue my business relations with you personally, but you can go back and tell your employer that I will see him in hades before he gets another dollar's worth of business from my firm.' During the years that followed, our firm was deprived of thousands of dollar's worth of business from him because I had lost my self-control just once."

Get the habit of self-control, and never part with it. When tempted by weakness, keep away as far as possible from the danger line. There is always a fascination in seeing how near we can go to the edge of the precipice without toppling over.

Building Alterations as Business Demoralizers

"It's the small merchants that suffer when the building next door is torn down or remodelled," said the owner of a New York china and glass store on a side street. "From the time they first began tearing down that building next to my place it's been a steady loss to me. People hate to walk over temporary sidewalks and in front of buildings where work is going on, and so the shopping traffic finds its way over to the other side of the street. There's no use displaying goods in my windows, for people won't cross back onto this side of the street until they get several doors beyond, and consequently the fellows further down get the business that I might have had except for the work going on beside me. I've had three such experiences within the last five years and they've played hob with my business. Big shops with regular customers don't feel this sort of thing as keenly as I do. While I have a good many well established customers, the bulk of my trade comes from passersby, and when people refuse to come over to my side of the street I may as well shut down until the situation is clear and the tide of traffic drifts back to its normal channel. There is a fine illustration of what I am telling you on Fourth Avenue in the twenties. A merchant up there suspended operations and incidentally suspended this obituary in his window:

> ON ACCOUNT OF DUST AND DISORDER CREATED BY NEXT DOOR BUILDING, THIS PLACE IS FORCED TO CLOSE FOR A FEW MONTHS.

"Can you imagine what will happen to his business after a four-month shut-down? He'll have to start all over again."

THE REALM OF ART BRASS

Improvement Noted in Demand for Better Class of Goods

IN the search for art brass novelties, practically every field of endeavor has been canvassed. Adaptations of all kinds are to be observed in the wares offered to-day. The field for new creations, while seemingly inexhaustible, has its limitations, and all the manufacturers are confronted with a proposition of some size in their constant efforts to produce something new. While very little that is absolutely new is now being marketed, some interesting variations and novel treatments of existing styles and pieces may be noted in a visit to the showrooms of the manufacturers. Odd and fantastic shapes play a conspicuous part in the brassware shown. All sorts of artistic contortions are restored to; erratic curves and scrolls, plain, flat, spun and hammered surfaces are incorporated with pleasing results.

The demand is considerably better than it was a month ago. Dealers then complained that people were going away and that consequently sales had fallen off. The complaint was somewhat premature, as but a small proportion had left and as most of these people were bound for the other side, they naturally did not burden themselves with any excess baggage. Those leaving town now are headed for cottages at the seashore and mountains and are supplying themselves with the little summery knick-knacks that help out in the cottage decorative scheme. Art brass goods are well suited to such purposes and are being bought in satisfactory volume. The June wedding season, too, has had a marked effect on the demand for this class of goods. For obvious reasons the better grade of brassware is wanted for occasions of this character, and the trade is supplying it in quantities larger than for the same period last year. The competition of cheap labor and its inferior product is having a slightly demoralizing effect.

Among the conspicuous examples of original work in spun and hammered brass are those of William Durst, Inc., of Brooklyn, N. Y., a few specimens of which accompany this article. The Durst line is big and embraces practically everything in art brass goods of a decorative or utilitarian character. Its distinction lies in the novel treatment of the most commonplace articles. There is furthermore a solidity about it that will enable even the inexperienced to recognize it as ware of more than average merit.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, - - - - - - - - *President and Treasurer*
EDMOND J. HUOTT, - - - - - - - - - - - - *Vice-President*
FRANK F. LYONS, - - - - - - - - - - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - - - - - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

SUBSCRIPTION RATES: UNITED STATES, $2.00 PER YEAR. ALL OTHER COUNTRIES, INCLUDING CANADA, $2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing in the magazine must reach this office not later than the 5th of the month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. IV. JUNE, 1910. No. 6.

Make it a Part of Your Business

IF you are to make your advertising pay, you must consider it as a part of your business and not as apart from your business. It is peculiar that many excellent business men find it so hard to take the right view of the advertising expenditure. There are many who still fail to understand that the advertising appropriation is an investment and not an expense. They do not understand that the money they pay for advertising is very much the same as what is paid for salesmen. Advertising works for the advertiser just as any good employé works and on a bigger scale. It isn't a matter of *affording* money for advertising any more than it is a matter of affording money for salesmen. In these modern days to do business you must have both, and the man who looks upon advertising in any different light is almost certain to make his advertising an absolute expense. Just as much as in salesmanship enthusiasm is necessary in advertising, which is "silent salesmanship." In some advertising, enthusiasm fairly oozes out of every line; while other advertising is dead and stale and flat.

Take it seriously. You can't make any department of your business pay if there is no enthusiasm in it. If you are paying money for space, and not for advertising, you incur a useless expense, but if you turn the space into an appeal to those to whom you can sell your goods, you are advertising, and advertising is as much a necessity to business to-day as salesmen.

"How can that firm afford to spend so much money in advertising?" is a question that the advertising solicitor is sometimes asked. It is not so with the firm about which the inquiry is made. With them it is. "We could not afford to spend any less on advertising." There are the two views. The firm that invests all the money it possibly can makes its advertising pay good dividends, while the firm that spends as little as possible loses out. Your advertising is just as important as any feature of your business. Don't forget that. And if you seem to be moving ahead without much advertising assistance it won't be long before some wise one will be right on your heels advertising a whole lot and he'll take your business away from you.

The Basis of the Business

WHILE there is considerable difference between the qualifications necessary to be a salesman in a store and a salesman on the road, there are many of the same qualities required in both. One very essential thing in salesmanship of all kinds, whether it be retail or wholesale, is to know thoroughly that which is being offered for sale. There are those salesmen, dissatisfied with themselves and their positions who refuse to learn much about what they are offering to prospective purchasers, and they point to this or that successful man who knows little about his product but who sells just the same. While some natural born salesmen have succeeded without very much knowledge of what they sell, they are the rare exceptions, who have a peculiar instinct into human nature and have the faculty of utilizing that instinct in the securing of orders from buyers. They could sell anything. But to compare the average good salesman with them is entirely wrong, or for the average salesman to expect to equal their achievements without close study and application to the proposition in hand is folly.

There was a time when salesmanship rested, to a great extent, on good fellowship, an element which is being steadily eliminated. Of course a pleasing personality is a good asset in any line of business, but the buyer nowadays insists on being shown. He inspects goods closely, and in any line of pottery, glass or brass the salesman has to tell in detail the merits of the goods he represents and the reasons why he believes they would be attractive to the patrons of the house which the buyer represents. A salesman on the road with a line of merchandise with which he is not thoroughly acquainted is certainly working at such a disadvantage that it is difficult to understand how he can do the line justice. So, too, in a store in which pottery, glass and brass are retailed, the salesman who can not talk intelligently and descriptively of the goods he is offering is not in a position to make sales which would be expected of a properly qualified salesman. We have mentioned this fact editorially several times, but we believe that many of the salesmen are not enough impressed with the importance of thorough knowledge of the respective lines which they are selling to make a special effort to gain more information. Many are content with a mere smattering of knowledge. They know a few designs and the names of some others, but a little

study would give them accurate and definite details which they could use to great advantage. A salesman who is continually among the various styles and is selling them has but little trouble to retain in his mind what he reads about novelties in design. It is just such a knowledge, too, that makes his work more interesting to himself and much easier to perform. Selling done blindly is hard and involves far more effort and energy than it would if the salesman knew the interesting details about the goods offered for sale.

Showing Him How to Spend $1,000

THAT emergencies often call for suggestions which, if accepted, result in profit, was recently the experience of Jones, McDuffee & Stratton Co., of Boston. "Every year," said a man who unexpectedly walked into their showrooms, "I give my wife a handsome anniversary present. Hitherto it has been paintings, jewels or something of that sort. Have you anything worth $1,000?" Mr. Jones of the company reflected for a moment and said: "I saw recently at the Royal Worcester Works in England a dozen superb dessert plates, specimens of costly work, artistically painted by a famous artist, each plate being a copy of one of Landseer's pictures—The Monarch of the Glen, Dignity and Impudence, Suspense, Judge and Jury, etc.—together with four compotes costing about $1,000, no two pictures alike and with the initials cut in the border, and on the back, fired in gilt letters in facsimile or script, 'From So-and-So to So-and-So,' and also the date of the anniversary." The suggestion appealed to the customer and he ordered them. The paintings were really splendid and indelibly fired specimens, and easily withstood scrutiny under a glass. Naturally they were very much admired and the owner thought well enough of them to exhibit them in his dining-room in a specially constructed mahogany cabinet.

Inasmuch as the nature of an order for special things of this kind cannot be anticipated, a certain resourcefulness is necessary to suggest quickly a suitable decoration or service where the prospective purchaser himself does not know what he wants. Even when no price restrictions are mentioned it is as a rule a matter of more than little difficulty to suggest, in the course of a conversation of this kind, something appropriately commemorative or likely to blend with the sentiment of the buyer.

Haviland & Co. Not to Move

THE report extensively circulated by the daily press during the middle of May to the effect that Haviland & Co. had purchased the Hoe and Winthrop residences at 11 East Thirty-sixth Street and 10 East Thirty-seventh Street, New York, for $450,000, the property to be devoted to the erection of a five-story building of French design and to be occupied exclusively by the Haviland firm as offices and salesrooms, has been vigorously denied by a representative of the company. The purchase of the property was the personal investment of Charles Edward Haviland and had no connection whatever with the firm's intentions. The lease on the premises now occupied by the Haviland Company has just been renewed and the indications are that it will again be renewed at its expiration.

The report and the prominence given it caused the Haviland Company no litle annoyance, as they were besieged for confirmations and denials, and by contractors, manufacturers, decorators and riggers.

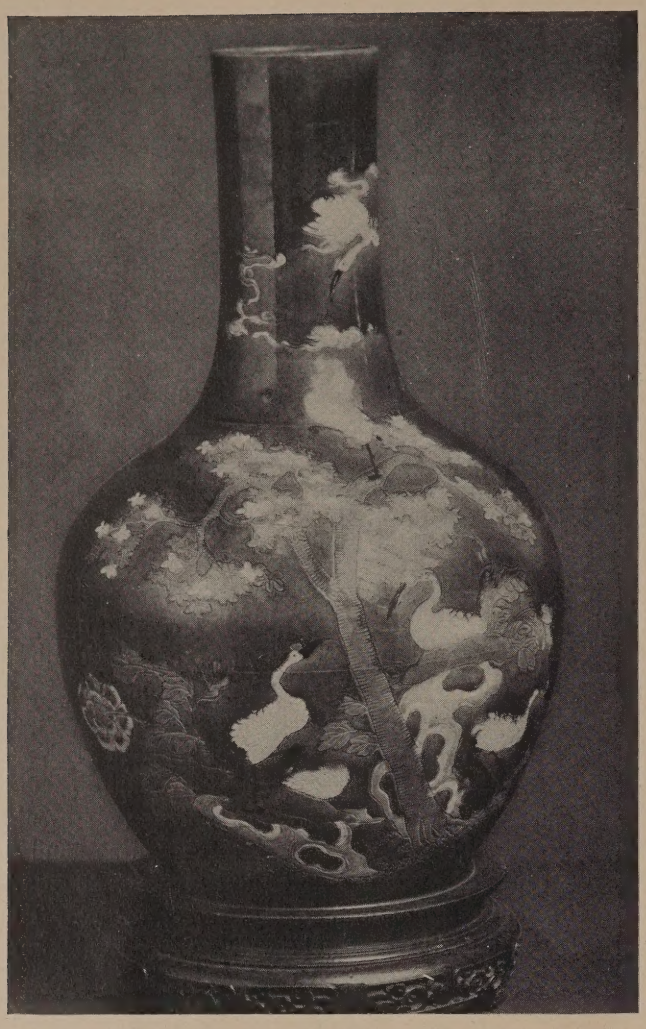
There is a disposition on the part of real estate brokers in the uptown district to boom this particular locality, and the indications are that the rumor was set afoot by the agents through whom the transfer was made with the evident purpose of attracting attention to the locality and its advantages.

Selling an Unwilling Buyer

A TRAVELING salesman, says an exchange, recently walked into a busy store. He inquired for the proprietor and handed him his card. The card was handed back, with a hurried remark by the buyer that he didn't want anything in that line. The salesman made another effort to secure a hearing. The buyer resented the salesman's persistence, and said sharply, "I told you I didn't want anything, and I haven't time to go to the hotel and waste with you," and so speaking he turned and walked away. The salesman was not he kind who was frightened by curt manners. Overtaking the buyer, he said, "I haven't asked you to go to the hotel; I haven't much to show and I can bring it right to the store." The buyer gave a grudging consent, and shortly after the salesman was showing his line.

He had a new feature which was a welcome innovation to the buyer, and after placing an order the buyer said, "I've been hoping for such a thing for a long time. I wish you had come along sooner." The salesman still remembered the reluctance with which the buyer had granted him an interview. He said, "You wish I had come sooner, and yet you almost threw me out. I suppose you treat all salesmen the same way, especially if they are strangers to you, as I was. You are glad you did not miss me, but it's no credit to you that you didn't. How many other salesmen have you turned down without giving them a hearing or a showing, and how many other good things have you missed in that way? Don't you know that when a man has gone to he expense of coming to your city that his time is worth about as much as yours, and that he must have something fairly good or he wouldn't come? As long as you are the buyer isn't it your duty to look at everything, being always on the lookout to learn of new lines and better values? Is it fair to the salesman, or to yourself, not to look, especially when the salesman says, as I did, that he has something new to show you?"

To this plain talk the buyer yielded. He confessed he had been making a mistake and said he would give more time to looking at samples thereafter, and let someone else do the floorwalking.



Vase of white porcelain. From a mass of rocks springs a spreading tree. Among the branches stands a stork on one leg; another stork is flying from the clouds above, while four more stand below on and around the rocks. The style of decoration indicates that the vase is of a period considerably earlier than Chienlung's reign.

From the Hippisley collection—See page 15

Parcels-Post Trade with Mexico

Vice-Consul Richard M. Stadden, of Manzanillo, Mexico, presents certain features of doing a mail order trade in Mexico:

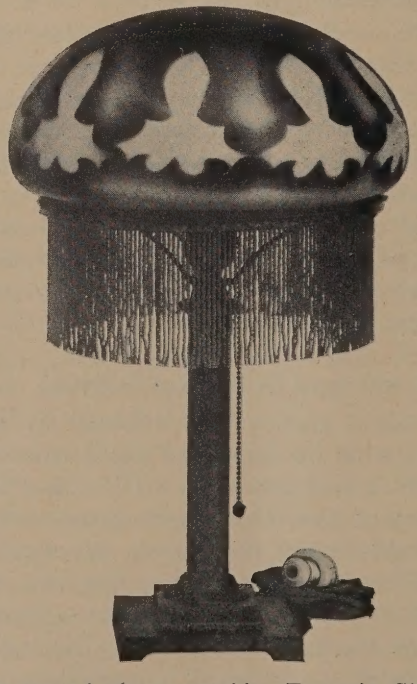
One firm in the United States claims to have 11,000 customers in Mexico, the greater part of whom are supplied by parcels post. Although this class of trade is now large, it would be more than doubled if catalogues were printed in Spanish. Persons frequently come to the consulate to have translated parts of catalogues printed in English. They have seen illustrated something of interest, but are unable to understand the foreign language description. Mexicans are greatly influenced by advertising matter; they like new devices, innovations, and all sorts of new articles. Some catalogues have a limited amount of instructions in Spanish as to rates, manner of ordering and remitting, but the principal features are in English, which limits the orders. In addition to the regular import duties on articles received in this country by parcels post the Mexican postal service collects a charge which is not the same for packages from different countries, it being more on packages from the United States than from any other country. On packages from the United States the charge is according to the weight of the package, being five cents Mexican (equal to $0.0249 American currency) per pound, and one cent Mexican currency ($0.00498 American currency) for each additional four ounces. The result is that a maximum weight (eleven pounds) parcels post package from the United States has a Mexican postal charge on it of forty-five cents Mexican currency, when the same from England or France would be ten cents, and if from Germany only five cents. This difference often causes parties to send orders to Europe instead of to the United States.

Patent Protection for Exhibitors at Buenos Ayres

Consul-General R. M. Bartleman, of Buenos Ayres, South America, calls attention to Argentine law No. 6790, recently promulgated, which guarantees to all authors of patentable inventions, owners of trade-marks, their heirs and assigns, who exhibit at any of the forthcoming centenary exhibitions, if such patents or trade-marks are registered in the country of origin, and do not conflict with those already registered in the republic, the right to freely enjoy the sole use of the same during and until six months after the closing of said exhibitions, if the proprietor or owner does not take out a patent or register his trade-mark in the Argentine Republic.

Merger of Pottery Towns

News has been received that six small pottery towns in England have been merged, after a crusade that has been on since 1817. The towns merged by this federation are Hanley, Burslem, Stoke, Longton, Tunstall and Fenton. The new name of the towns is "Stone-on-Trent," and it is the twelfth largest city in England. The consolidation is expected to have a good effect on the potteries involved.



Opal decorated glass portable—Fostoria Glass Co.

POTTERY IN THE PUBLIC SCHOOLS

Mrs. Ida Hood Clark in the Normal Instructor

MAKING and modeling are very valuable modes of expression, as they develop the senses, and through the senses, cultivate an appreciation of form which reveals thought. We may, therefore, call modeling one of the highest forms of art expression. The principal aims of the manual arts in the elementary school are self-expression and the cultivation of appreciation of the beautiful in natural objects. Much of the incentive to art expression comes from the work children are doing in history, geography, science, literature and hand work. But in connection with this, children should see and have before them the triumphs and works of great artists and be trained to appreciate them. Great skill in making finished product should not be urged, but children may gradually be assisted as they go on through the grades to overcome difficulties they encounter, so that their power of execution will keep up with their ability to criticise. The primary grades may model in clay as a means of expression in connection with their reading, language and geography, history and story telling, The children of the intermediate and grammar grades will wish to make more definite and accurate pottery forms, showing good form, proportion and application of design, the effects of glazing, etc. They will also need to know and to see the purpose of the piece of pottery to be made. Pottery making and basket weaving are as old as the human race. Historians tell us that as far back as there are any relics of humanity we find traces of these industries, in all probability supplying the human need. So in Indian pottery and in Indian basketry, we may find instruction as to the development of our primitive people. Many historians believe that basket weaving preceded pottery making, and that pottery was probably suggested by the clay-lined basketry of the Indians of Arizona and of the Far West. These historians also say that many pieces of pottery have been found in America that show that the soft clay was modeled around some basket form to shape it. So we may infer that basket making was in an advanced stage, while pottery making was in its infancy. The old coil method probably originated in this way. It seems to me that pottery made in connection with the history and geography of these grades is very valuable. In the fourth grade, where the children study Greek life, they may make pottery after reading the stories of Leonidas and Socrates; visit the art galleries, if possible, to see and study pictures and casts of Greek sculpture and architecture. They may compare the cities of Greece and Athens with their own city as to location, lighting, water supply, commercial buildings, etc. They may then model Greek vases, drawing Greek designs in color on them, make tiles illustrating Greek games, and, for community work, make models of Greek homes. Stories of potters and pottery and of Greek sculpture will be interesting reading. The fifth grade children, whose history may center around Colonial history, and whose geography consists of the study of the United States, may study Norse pottery and reproduce this. They may first read Viking tales and Norse stories. Here some modeling in relief, representing subjects suggested by history may be made. They may also model bowls, jars, etc., of original design, using these relief designs. Sixth grade children, whose history and geography usually center on the industrial development of the United States, beginning with the home industries of the Colonial period to the present time, may do a great deal of sand modeling in connection with the physical and industrial geography of the United States. This would bring in the industries studied in detail and much very valuable map drawing. Here is a fine opportunity for the study of Indian pottery, both of the Mound Builders and the Puebloes, and some experiments may be made using only the instruments that the Indians used. The children will be much interested to know that all the plain and fancy designs and methods of coiling known to modern art were used by these ignorant and savage people of the dark ages. Have the pupils visit the public library and expect each pupil to bring in something to add to the general talk and discussion on Indian pottery. This might well take place in the language period, as pupils are sure to talk well about that in which they are intensely interested. The museums and libraries in many cities contain collections of all kinds of pottery. Have pupils see and report upon these collections. If possible have a specimen of each kind of pottery studied, brought into the schoolroom for the class to study and to learn to recognize. Much valuable art in historical as well as geographical knowledge will be gotten in this way. Children are born investigators and it is very desirable that they should be, as they are much more interested in first-hand knowledge than that which someone tells them. Occasionally have pupils appoint members of the class to report upon certain phases of the pottery study. Many times they know who has access to books even better than the teacher, and better still a keen sense of responsibility is acquired, besides developing a spirit of co-operation between pupils and teachers—a fine spirit to cultivate. Following this line of industrial development of the United States as shown and studied by the sixth grade children, the seventh grade may study the beginnings of these industries in mediæval Europe. This study of current history here will enable pupils to keep closely in touch

with the history of to-day. The seventh and eighth grade pupils will now be much interested in decorated pottery, the history of porcelain and Chinese ware, the stories of Wedgwood and Delft ware and others. The founding and location of these in European countries, comparisons of earthenware and porcelain, form interesting subjects. They will also be interested in studying the relation of pottery manufacture to the clay found in various places and the kind of ware thus produced, in the final study of American wares, Rookwood, Grueby, Teco, etc.

Thus the history and geopgraphy will be interesting by making tiles showing Delft effects and in making pieces of pottery showing decorations. These may be used for school purposes. Pottery should not be attempted before the fourth grade. The amount of clay of course depends upon the articles made. The clay should be of the consistency of bread dough. It would be well to teach pupils of the intermediate and grammar grades how to prepare their own clay. Prepared clay can now be purchased from any reliable firm handling art material, and is valuable for teachers' classes and for pupils who wish to work at home. This comes in five-pound cans. It is too expensive for general use in public schools. In private schools and in schools where pupils are able to furnish it for themselves, I would strongly recommend its use, as it is always ready and by wrapping it in wet woolen cloths one can use it for an indefinite period. The best tools for modeling are the fingers, but the pupils may make simple wooden tools flat at one end and pointed at the other. These may be made by the boys in the manual training rooms. We made a tool with a wire loop by placing a bent hair pin in a wooden handle. We use this tool for placing designs on the pottery and for scraping the inside of the pieces. Working drawings may precede the modeling of various pottery forms. Where related work in connection with industrial history is impossible, pupils may make articles for use in the school and home. Jugs, pitchers, vases of all kinds, bean pots, bowls, flower pots, jardinieres, fruit dishes, trays for dressers, stamp boxes, hanging baskets, umbrella racks, etc. The first firing in the bisque may be done in any city at the jar potteries and would do for the common practical pieces, but the firing of the decorated and glazed pottery must be done in the potter's kiln, which is specially adapted for this purpose. In the small cities one kiln would preserve much of the pottery; of course, one in each building would be better. Good kilns may be purchased in Chicago and in Detroit, the price depending upon the size and make. If we had time and material I believe we might construct our own kilns and much valuable knowledge be gained. Cast work for the older pupils would be very interesting. This may be done by placing the model in the pan and covering it with a plaster Paris mixture of the consistency of cream, leaving it to harden. After about two hours, remove from the pans and separate the plaster from the model. This forms the mould. Then soak the mould and brush it clean with soap and water, brush with sweet oil and place in the pan again and pour in the plaster mixed thin, and then harden. Use a thin knife to separate the two. If this is not feasible in the schoolroom, show pupils how and let them experiment at home. The enthusiasm and interest is very great where preservation of class work is possible. In the intermediate and grammar grades the designs for pottery should be made in the art periods, thus a close relation will be established between the art, history, geography and handwork. The study of pottery, either in its related form or in an isolated way, has not progressed very rapidly in many public school systems. Several reasons may be given—lack of time, suitable facilities and non-familiarity of the grade teachers with the subject. But I believe all these difficulties may be overcome. Naturally, we would all like to have a special room for clay work, and in several of our schools we have been able to secure this by having the boys in the manual training classes build long tables in some of the vacant rooms of the school building—often in the basement or attic. We have covered these tables with oil cloth. Where this is not possible, we use the regular schoolroom and the pupils' desks—using oil cloth, paper, tin pie plates and slates, on which we model. In a few buildings the pupils have contributed an old refrigerator in which we keep our clay after wrapping the pieces in wet cloths. We have followed the plan of utilizing the art and handwork periods for work in clay modeling. Some of the schools have taken a certain part of the school year and have devoted the time to clay work. Others have taken the time devoted to industrial history; the latter, of course, is the better way. The great difficulty in public school work is the regular school curriculum. We are constantly running up against that and find it difficult to compete with. However, we may all work for the ideal, and while some of the suggestions made in this article may seem impossible, yet for those who have an opportunity to use them they may be helpful, and for the others—they may hope. I believe that the rural and private schools have the best chance of us all. They can make out the related course of study for themselves and have an opportunity to experiment, which, it seems to me, would be intensely interesting; yet even the public school systems, traditionally bound and handicapped by opposing boards, are now making some progress along the lines of more related work.

Pottery Clay Discovered

According to brick manufacturing experts who have investigated conditions in Douglas County, Wis., the blue clay found along the south shore of Lake Superior between Wisconsin Point and the Amnicon River, a distance of about five miles, is admirable for the manufacturing of pottery, tiling, sewer pipe, roofing, fire and all kinds of brick.

GLIMPSES OF GLASS HOUSES

Elkwood, Pa.—W. E. Bennet, of Camp Hill, and N. T. Burkner, of Harrisburg, representing a Pittsburg cut glass company, are planning to start a factory at Elkwood, a suburb of New Cumberland. At a meeting of the Board of Trade in June these men were present and asked the board to erect a building and give them a lease on the land. A committee was appointed to look into the expense, and if a favorable report is made at a special meeting the building of this factory will begin at once. Such a factory it is thought would have a good effect in booming the town.

Towanda, N. Y.—Towanda has secured a new industry which will give employment to between 70 and 80 people at good wages. A deal was consummated recently whereby a number of Towanda capitalists take over the plant and good will of the Wayne Cut Glass Company, Incorporated, an establishment which has been doing business at Honesdale for the past seven years. The Tracy shoe factory building, which was recently vacated by the Seneca Silk Company, has been leased, and it is expected to be in operation in thirty days.

Wheeling, W. Va.—Wheeling glass manufacturers have learned details of a movement whereby they hope eventually to obtain soda ash at greatly reduced prices. The present high price of the commodity made united action necessary, so they propose to unite and form a company to manufacture the material. Macbeth-Evans, of Pittsburg, are said to be prime movers in the project.

Hawley, Pa.—The Wangum Cut Glass Co. has been organized by Michael Monoghan, Patrick Bohan and F. P. McDonald. The plant, which is to be operated by electricity, is now in operation with orders enough to keep eight frames going for six weeks.

New Bedford, Mass.—The A. L. Hackmer Co. will soon vacate its present cut glass factory, as the property was recently sold to a local shoe company. A new site has been secured whereon a modern building will be erected and the business continued on a larger and more satisfactory scale.

Bartlesville, Okla.—The old Great Western glass plant has been leased to J. W. Lunch, glass manufacturer of Columbus, Ohio, and he will resume the manufacture of glass there just as soon as the building can be repaired.

Spring City, Pa.—Because of a scarcity of boys at the Spring City Glass Works, men were put on and, claiming that they were getting higher wages, seventeen of the boys in the plant struck.

Deposit, N. Y.—Kelly & Steinman now occupy the old Outing plant here and have got their sixty-five frames working. No finer building for the manufacture of cut glass could have been designed to order, with its exceptional light, cement floors, one hundred-foot stack and ninety-four horse-power engine. The eight carloads of stock and fixtures were moved and installed in three weeks' time. They are filling orders promptly, and their travelers are hustling for business.

Walkerton, Ind.—A new cut glass factory, which is being built at Walkerton, is being backed by Chicago capitalists and promises to be a great thing for the town. One hundred and twenty-five men will be employed at the start and more will be added later on.

Columbus, Pa.—A. E. Cloony Cut Glass Co. has been formed for the manufacture of cut glass. The factory is located on Market Street. Directors are Conrad Bittner, Jr.; C. N. Berntheizel, Modie Heineman, Wilbur P. Wheeler and A. E. Cloony.

Palo Alto, Cal.—The executive committee of the Chamber of Commerce recently accepted the proposition of Mr. Hurrle, the glass manufacturer, to erect in Palo Alto, a $100,000 glass plant, the city to subscribe $50,000 and Mr. Hurrle the other half.

San Francisco, Cal.—E. D. Clarabut, formerly buyer for Shreve & Co., recently took over the agency for the J. W. Stott line of cut glass. Mr. Clarabut's territory is the Pacific coast.

Acting on a petition, Judge Alfred Page of the Circuit Court appointed a receiver for the Heaver Glass and Queensware Co., of Springfield, Mo., which owns an establishment on East Walnut Street. The receiver was asked by three stockholders. Judge Page appointed F. B. Taber as receiver, and he took charge at once. He will continue as head of the firm's business until an adjustment is reached.

William Bernard, treasurer of a New York City corporation dealing in hotel supplies, recently filed a petition in bankruptcy to stop an examination in supplementary proceedings instituted by Frank & De Keyser. The petition sets forth that his liabilities are $16,231 and that he has no assets. He owes $3,050 to six lawyers for professional services. Among the creditors are Louis S. Barnard, $4,700, judgment for money loaned; Simon Barnard, Boston, $4,500, judgment for money loaned and Frank & De Keyser, $2,306, judgment and costs, and $1,500 fine. Mr. Bernard has had considerable litigation with relatives and former partners. The $1,500 fine Judge Hough imposed in connection with a patent infringement suit.

Newly Incorporated

FLORIDIN COMPANY incorporated with C. W. Jamieson, president, Warren, Pa.; Hermann Bensmann, first vice-president, Bremen, Germany; W. L. MacGowan, second vice-president and general manager; P. S. Tarbox, secretary-treasurer, both of Warren, Pa.; acquired fuller's earth and clay business of Owl Commercial Co., New York and Quincy, Fla., and Southern Fuller's Earth Co., of Warren, Pa., and Jamieson, Fla., and of Hermann Bensmann, Bremen, Germany. General offices will be in Warren, Pa., and Bremen, Germany; mines and mills at Jamieson, Quincy and Getzlaff, Fla.

The Sanders China Company, of Fort Smith, Ark., filed articles of incorporation with the secretary of state yesterday. The capital stock of the company is placed at $12,000, all of which has been subscribed. The incorporators are F. W. Sanders, Mrs. H. G. Sanders, Theo. M. Sanders and Helen Sanders.

Columbia, Pa., is to have another industry. The A. E. Cloony Cut Glass Company. Limited, has been formed for the manufacture of all kinds of cut glass. The directors of the new company are Conard Bittner, Jr.; C. N. Berntheizel, Modie Heineman, Wilbur P. Wheeler and A. E. Cloony.

The James Hislop Company, of New London, Conn., was recently incorporated to carry on the business of a department store; capital, $130,000; incorporators: Annie M. Hislop, Graham S. Hislop and Annie H. Allyn.

Beatty Pottery Manufacturing Company, Frankfort, Ind., was recently incorporated with a capital stock of $40,000; directors: James C. B. Beatty, G. K. Beatty and William L. Fisher.

The Bonita Art Co., Wheeling, W. Va., has been formed by George E. House with a capital stock of $50,000. The company plans to decorate glass and china, and occupy the place of both manufacturers and distributors. Associated with Mr. House are Walker Allen, H. H. McLeod, E. R. Heaton, and Otto Jaerger. The company has just received its charter under West Virginia laws.

The American Premium Co., Cleveland, O., with a capital stock of $5,000, has been incorporated. C. J. Smith is at the head of the new corporation.

American Porcelain Works, has been incorporated at Trenton, N. J., to manufacture glass, glassware, china, crockery, porcelain, etc.; capital $125,000. Incorporators: Noak W. Boch, John C. Rittenhouse, Frederick R. Brace, all of Trenton, N. J.

Haley's Department Store, Inc., White Plains, N. Y., incorporated to carry on a general department store business. Capital $75,000. Incorporators: J. J. Haley, M. J. Ahern, J. T. Rehill.

Green Ridge Department Store, Scranton, Pa., was recently incorporated with a capital stock of $10,000.

The S. K. Lawson Hardware Company, Hastings, Neb., has been incorporated with a capital of $25,000, to do a wholesale and a retail business. Among the lines handled are crockery and glassware.

The Jaeger Hardware Company, Elmore, Ohio, has been incorporated with a capital stock of $15,000. The incorporators are Helen A. Jaeger, C. E. Jaeger, Otto Georgii, Lucy P. Jaeger, Caroline J. Miller and Julia H. Jaeger. Crockery and glassware will be among the lines handled.

The Anchor Hardware Company, Merkel, Texas, has been incorporated with a capital of $15,000. Among the lines which the company will carry are included crockery and glassware.

Central Cut Glass Company, Chicago, capital stock increased from $12,000 to $100,000.

Deaths

CHARLES E. WHEELOCK, president and founder of the wholesale and retail china, glass and queensware firm of C. E. Wheelock & Co., of Peoria, Ill., died at his home in that city of Bright's disease the latter part of May. Mr. Wheelock was born in Janesville, Wis., September 21, 1858. His father, W. G. Wheelock, was in the crockery business there, and after the son graduated from the Janesville high school he went to South Bend, Ind., in 1877, where he founded a branch of the parent firm under the title of W. G. Wheelock & Son. It prospered and he sold his interest to his brother, George H. Wheelock, going to Peoria and buying out the then well-known Miller Bros. firm in 1886. He conducted the business under his own name for ten years and then incorporated it as C. E. Wheelock & Co.

Lucien Creange, of the china importing firm of Henry Creange, Inc., 27 Barclay Street, New York City, died recently at his home, Woodcliff-on-the-Hudson, after an illness of typhoid fever lasting about four weeks. Mr. Creange was thirty-four years old, and was admitted to a partnership in the business when it was incorporated in February of last year. He was born in France and came to this country about fifteen years ago. At that time he was engaged in the silk importing business. Henry Creange is his only surviving brother.

The death of Charles F. Dean, treasurer of the Consolidated Lamp Co., of Pittsburg, was announced recently. Mr. Dean was one of the best known financiers in Pittsburg, having been cashier and vice-president of the Union National Bank. He was also connected with a number of other institutions. In his private life Mr. Dean was a quiet man, fond of those things which go for the betterment of his fellow man. He was a conscientious worker and faithful to every belief he held.

William Philpot Greer, aged 65, secretary-treasurer of the Greer-Milliken China Company, 502 Liberty Avenue, Pittsburg, Pa., died recently at the family home, 429 Denniston Avenue. Mr. Greer was one of the best known business men in Pittsburg. He had been ill but a short time. He was born in Pittsburg, and educated in the schools of that city. In 1881 he was married in Springfield, Mass., to Miss Grace Holt of that city.

EARLY ENGLISH LUSTRES

When First Introduced They Were in Imitation of Plate—Many Choice Examples to be Found—Imitations Cropping up Rapidly

THE process of making silver lustre was more elaborate than that used in copper ware, and was as follows: After the pottery was glazed it was dipped in a solution of platinic chloride and diluted spirits of tar. When well dried it was put in a kiln and fired at a temperature of 1200 F., then the tar burned away, leaving the brilliant surface of the metallic platinum. Sometimes the platinum was applied with the glaze, or if the object could be coated with the solution and fired at a low heat. The oldest pieces of silver lustre were originally made for housewives who wanted silver plate but could not afford it, and were silvered inside as well as out. After the introduction of electroplating, when a cheap and durable metal ware was produced, silver lustre was no longer in demand, and the inside of vessels was coated with a white slip, which made their cost lower. Silver lustre has a beauty peculiar to itself. The shapes are generally good, the decoration artistic and the luster ornamental.

There was a revival of the manufacture of copper lustre about 1830, and it has been made in varying quantities ever since. Some years ago pieces could be picked up in Nassau among the negroes, and many a choice piece is hoarded away in cabins, whence it can only be drawn by that fortunate person who is blessed with what is known as collector's luck. If copper stands at one end of the line in lustre ware, silver, as it is usually called, stands at the other. It was made by applying a deposit of metallic platinum to either pottery or porcelain, and its invention is also a matter of discussion. In Shaw's "History of the Staffordshire Potteries," he has this to say about the makers: "The first maker of silver lustre, properly so called, was John Gardiner, when employed by the late Mr. Wolfe of Stoke. Next were Mr. G. Sparkes of Slack Lane, Hanley; Mr. Horobin of Tunstall, and a person named Mr. John Ainsley, who introduced it at Lane End. Since 1804 it has been practiced with varied success throughout the whole district."

As silver lustre was a much choicer production than the copper and brought better prices, the potters were not averse to marking it. Wood, Spode, Wilson, Warburton, Bailey and Harvey, Mayer, Ridgway, Minton, Harley and Ralph Salt all put their names or marks on it, and Wedgwood made artistic articles in it. There are, however, many choice and desirable pieces of this ware, one or two quart pitchers encircled with bands of pale blue or yellow, on which are charming decorations in the form of flowers in their natural colors, or children and goats, and rare hunting scenes. These pitchers are unusual and command high prices, and while seldom marked show from the excellence of the work that they come from high-class potteries. Flower pots with ring handles standing in little saucers are also to be found, and occasionally toilet sets, which are extremely handsome, the figures on them being after Flaxman or Lady Templeton and the band of color being of that pale blue that you find on the hunting jugs of Wood and Caldwell, Wedgwood, Adams and other high-class potter who were at work late in the eighteenth century.

The manufacture of this ware was simple, since it consisted in dissolving the metal to be used in chemicals, and then applying it to the pottery by means of a bath or with a brush. Many potteries in the Staffordshire district made lustre, and there has been much discussion as to who was the first person to apply a coating of metal to pottery. The earliest date assigned for the manufacture of it in England is 1769, and John Hancock declares that he was the inventor while he was employed at the Spode works.

Candlesticks formed of tritons, cupids and female figures are come across occasionally, and generally are on the coarse red body. There are also candlesticks in Queen Anne patterns just like those in silver, and tea sets also cast in the old silverware moulds discarded by silversmiths. The New Hall ware relied on its good paste for its popularity. Much of it was decorated with scenes painted in brown or black and small band of leaf pattern in the lustre. Sometimes the whole pattern was drawn in the lustre, which has a purplish color, owing to the thin coating, and occasionally you will come across a piece which has a band of colored flowers, the pattern being surrounded with lustre tendrils or waving lines. Toddy sets were made at New Hall and consisted of three pitchers of different sizes but similar design. The porcelain cups and saucers of New Hall ware are charming, and one can imagine that such sets as these graced the tables at Cranford of an afternoon, but cannot imagine in such gentle surroundings anything like the toddy sets, pretty as they are.

The most valuable pieces are those ornamented in what is called "resist," in which the pattern shows through the lustre in white or straw color, and occasionally is touched in with scarlet lines. For these high-class pieces the patterns were beautiful, both as to outline and decoration, and what is known as the honeysuckle design was much in vogue on lustre, as well as on furniture, and even carved interior woodwork. For many years collectors were happy in the security that this ware at least was not reproduced; but that security is passed. Silver lustre is being made in several places and is on sale in England as well as America. The forged pieces are in the form of a toby, to which a nose has been applied so that it may be used as a tea pot, and in a tall pepper pot and a

small bowl. So far these are the only shapes made in Belgium, and they are in the plain lustre without either raised or "resist" decoration and easily detected.

The color of the lustre is dingy with grayish lights in the shadows, the form of the toby is squat and coarsely modelled. It takes little skill to detect one of these bogus pieces and yet there is such a toby in the finest collection of silver lustre in this country, numbering more than one hundred and twenty-five pieces. It is kept as an "awful warning." A few English potters are making silver lustre in the shape of candlesticks, mugs and figures, but they bear a modern mark and do not copy the old shapes, except in a few cases. Few of these pieces are found in this country. The last use to which silver lustre was applied was as an ornament to pieces of gray pottery. Fruit baskets, vases, cups and saucers and candlesticks were made in the pottery, and vine leaves and geometric patterns were put on in the lustre. This ware was popular about 1850 and was not high priced. It brings a good price to-day, though not of great artistic merit.

But there is still one variety left which so far has not been reproduced. That is the style known as rose or Sunderland ware. It is even more difficult to find than silver and costs more. It was made in England only. The decoration is gold precipitated, and then applied to the pottery in spots or blotches, which vary from a deep rose to a purplish pink, according to the manner of laying the gold, the purple color showing when the gold was thinly applied. The earliest pot works at Sunderland were started between 1730 and 1740, and at Newcastle not much later, and the same ware was made at both places. The rose lustre was seldom used alone, though you will find an occasional specimen, generally a gallon cider jug, but it is combined with highly colored pictures of ships, sailors and nautical devices and sentimental verses. The body on which copper lustre was commonly applied was a coarse reddish pottery, though it is sometimes found on a yellowish paste, and the modern pieces are often on a white body. The old copper lustre, made when this ware was at its best, about 1800 and for the next few years, was of a high grade and good shape.

The lustre was smooth, of a deep color inclining to a copper tint rather than a yellow one, and no bubbles or imperfections in the coating. The pitchers in shape were squatty, with a wide spreading lip and handle with a thumb piece. The bottom will be worn perfectly smooth from frequent handling and any chips will disclose the red body. Rarely will you find a pitcher with a cover, and some collectors point with pride to pitchers with a wide band of a dark, rich green instead of the ordinary shades of blue or yellow. The choicest piece of copper lustre ware which you may find has on it a picture of Lafayette, and on the obverse side a scene of the surrender of Cornwallis. The pattern books of the old makers show that tea sets, coffee pots, mugs and pepper pots were made in copper lustre, and cider goblets are occasionally found to-day, particularly in New England.

High Prices for Art Objects

At a Christie sale in London early in May enormous prices were realized on the collection of old Italian Majolica, Limoges enamels, porcelains and objects of art of the late Octavius E. Coope. Charles Wertheimer, the London art dealer, paid $10,195.50 for a pair of old Chinese vases eleven inches high, of the Kang-He period. M. Seligman paid $24,675 for an old Chinese celadon vase sixteen and one-fourth inches high. This was sold at the dispersal of the Bernal collection in 1855 for $315. A pair of Chelsea vases brought $6,615, a pair of old Dresden figures of pug dogs $1,375.50, and a Sevres cabaret $933.25. A pair of Sevres ice tubs, which were part of the service made for Empress Catherine of Russia by Boulanger, the gilding by Le Guay, of the date 1778, brought $14,175. A Sevres plate matching these tubs went for $1,485.75, and a cup and saucer, also part of the same service, brought $660. Wertheimer paid $17,641.50 for a pair of seaux, similar to the service at Windsor Castle, finely painted with subjects of Jupiter and Europa, Bacchus and Ariadne, Venus and Adonis, and Venus and Arnear, dated 1791-2. A bisque bust of Madame Dubarry fifteen inches high, and dated 1772, brought $5,512.50. A bronze bust of Moliere, life size, brought $12,383.75.

$8,000 for Limoges Plaque

Messrs. Seligman paid $8,000 at the Hotel Drouot, in Paris, for a plaque of Limoges painted enamel, end of the fifteenth century, by Monvaerni, representing the Crucifixion. It was valued at $8,000, with the announcement that a few bits of enamel were missing. A white marble timepiece, eighteenth century, of the Falgonet school, showing a nude nymph receiving a wreath of flowers from Love, valued at $5,000, was bought by M. Ducrey for $3,800. The same buyer obtained for $3,640, after a valuation of $5,000, a white marble bust of Coysevox, a portrait of the theologian, Antoine Arnault.

Thirty-Five Per cent Tariff Reduction

IT has been decided by the board of United States general appraisers that so-called china flowers are dutiable properly under the tariff as "artificial flowers" at the rate of twenty-five per cent., and not at sixty per cent. under the provision for "decorated china." The issue came before the board in the form of a protest filed by Charles Ahrenfeldt & Son, of New York. The importers objected to the action of Collector Loeb in returning the merchandise at the higher rate. It appears that the goods in controversy are small jardinieres of decorated china in which are set plants, the flowers of which are composed of china surrounded by artificial leaves, and roses of china tinted or colored, to which are attached artificial flowers. General Appraiser Hay, in his decision for the board, thinks the question of classification a close one, but gives the benefit of the doubt to the importers. The decision of the appraiser will effect a material saving on importations of this ware.

Scratched by Royalty

King Haakon, of Norway, has presented to the Copenhagen Museum a pane of glass bearing a collection of imperial and royal autographs. The pane was taken from the Danish royal train, and the series of autographs was started by the Czar Alexander III., who scratched his name on the window with his diamond ring. His example was followed by the present Czar, the late King Christian, King Edward, Queen Alexandra, King Haakon, King George of Greece, and Queen Victoria of Spain.

The Line of A. H. Notman & Co.

THE charm of antiquity is a quality recognized to a very great extent in both exterior and interior contemporary decoration. The desire for the historic art of earlier periods has attained proportions where the demand is beginning to exceed the supply. In view of this the display in the showrooms of A. H. Notman, of New York City, has a timely significance. They have on exhibition some exquisite specimens in antique carved wood furniture, sconces, mirrors, chests, terra cotta, etc., that readily appeal to connoisseurs. For the less exacting they carry faithful reproductions of this work, in the appearance of which there is little to distinguish it for the layman from the genuine antique. The Notman Co. also carries an extensive assortment of electric fixtures, novelty book racks, Colonial brass candlesticks, also cast brass and mahogany candlesticks, mahogany serving trays and tea tables, spun and hammered brassware and a great variety of miscellaneous articles that will find great favor with those catering to the high class decorative trade.

Carved wood lamp in gold with silk shade—A. H. Notman & Co.

Individualism in the Salesman

THE salesman who possesses individualism will make his mark among buyers. He will have peculiarities in the way he moves, but his aim will be sure, and he will be enabled to accomplish more than those who are vacillating and have but a weak personality. A strong guiding hand is appreciated by the average buyer, whether a retail trader or the user of household requisites. The influence exerted by a salesman possessing individualism of his own is far-reaching. Personality is seen in the results of many clever window-dressers, and the same individualism which helps to make a striking and novel display will lead to the adoption of unique methods in inducing customers to buy, and skilfully handling those who have been brought by advertisement and other methods. The commercial man who is able to influence business is one who knows how to bring the buyer up to the point, a point where so many fail, for the number of men who, holding pencil in hand, are obliged to close the note-book without having booked the order, are far in excess of those who never leave a shop without securing business. It is the man of individuality who secures order.

All these are points which the young salesman must aim at achieving, but despite this personality, which has to be brought to bear in the making of a salesman, the employer who hopes to secure continuance of that employee's services will find it well worth his time to use his influence in the molding of character, in the training of the salesmen, and in the turning out of a good business man. If this view were held by more employers to-day there would be less complaint about indifferent salesmen who are seeking situations. A successful salesman, although he may be "in the making," is quickly recognized by the buying community, and many are glad to pass over mistakes which are only the result of inexperience when made by those who are evidently striving, and in some measure accomplishing the making of themselves into competent salesmen.

Making a Customer Your Mouthpiece

ONE of the best ways to advance sales of a good article and promote the good name of the store at the same time is this: To select some person of standing and intelligence who trades with you, and show her the goods. Call a good housewife's attention to them, sometimes going so far as to make a little demonstration of their value and fineness. Be sure to tell her that this or that is new, just out, and she will be pleased at your care, your intelligence and your recognition of her standing as a customer and connoisseur of good things. If the article meets with her approval she will recommend it, and you, indirectly, to her friends. Men and women like to be discoverers. They take pride in being the first in a community of consumers to locate something better than the average run. Use that feeling; it will pay you, and incidentally give some people a better appreciation of their own judgment.

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

Tuscany and Crystal Acid

AT the convention of the Ceramic Society at Pittsburg in February, there was some discussion as to the relative merits of the crude boric acid, known as Tuscany acid and the crystal acid sold by refiners. This matter is of vital importance and deserves to be fully considered. Some experiments have been made in our own laboratory and these will be continued, but meanwhile certain points may be brought out.

Let it be stated, as a first consideration, that it is never desirable to use an impure, uncertain substance when the pure article is available. Tuscany acid contains about nine per cent sulphuric acid, probably combined with ammonia and soda. This is not only loss, but is actually detrimental. We know, for certain, that these impurities in Tuscany acid are the cause of "struck" ware, and a change to crystal acid has removed the trouble, but now comes the statement from East Liverpool that the use of crystal acid has apparently caused a form of granulation on the glaze and that a return to Tuscany acid has helped to remove it. The appearance of the glaze is as though small flakes of flint, or clay, had fallen upon it, becoming imbedded as the glaze fused. The fragments are glazed over and the glaze which overlies them is crazed. This can only be detected with a strong glass. Let us take it for granted that these fragments could not have passed the lawn and also take for granted that the glaze is regularly and carefully lawned. Neither can they have fallen upon the ware, because if this had been the case the experienced Ohio potters would have at once found the solution. These considerations narrow down the inquiry very greatly, and we are forced to look in the glaze itself for the cause of the evil.

If two fritts be made up of the ordinary proportions, approximately equal parts of flint and acid, one with Tuscany acid and the other with refined, it will be seen that the fritt with the Tuscany acid is more thoroughly melted than the other. There are two reasons for this, one is that the impure form of acid always contains some soda, the other is that the sulphuric acid promotes a boiling of the fritt, which tends to facilitate the melting. The last named fact is taken advantage of in glass making where salt cake, sodium sulphate is purposely used, in order to make the melt boil and clear the glass.

But glass is exposed to a long and severe fire, a complete solution of the ingredients is effected and nearly all of the sulphuric acid is expelled. In fritting, the case is different. Only a light fire is given, because if the fritt were perfectly melted it would not slake as the potters desire it to do.

Unfortunately, the fire is not sufficient to drive off the sulphuric acid, and this remaining in the glaze, gives rise to struck ware, spitting out, pinholes and even blisters.

Mr. Ashley has pointed out that Tuscany acid contains in 100 parts about 75 parts boric acid, 15 parts borax and 15 parts loss and waste, so that a mixture of 75 parts crystal acid and 15 parts borax, may be used to replace 100 parts of Tuscany acid. This mixture will melt as freely as the crude acid and will be free from sulphur.

The reason of the fault, apparantly arising from the use of refined acid, is to be looked for in imperfect fritting. Boric acid dissolves silica with difficulty. A long hot fire is necessary, in order to produce a clear glass, but it can be done and ought to be done.

Whatever may be the actual and immediate cause of the granules in the glaze, there is little doubt that the prime cause is the imperfect assimilation of the acid by the glaze mass.

Now, if anyone has a different theory, it would be a good thing to have it discussed. We cannot afford to lie down under a technical trouble, for there must be a cause, and for every cause there is a remedy.

Tensile Strength of Clay

IN the rapidity of production which prevails in modern times the tensile strength of the clay mix becomes of the utmost importance. Time was when ware could be made with deliberation and care. The hand tool could humor the clay and the skillful potter could use a body which would now, under the pull down, be pronounced quite unworkable. So that it is true that the increased use of machine tools has caused a steady decline in the general quality of wares made in bulk. Ball clays are plastic clays with high tensile strength, but they always impart an earthy appearance to the ware. Not only is this true as regards color, but the texture of the body itself is different. Kaolins or china-clays are non-plastic and, for the most part, tender, but they are white and of a porcelain-like texture; a kaolin body looks more like china than a ball clay body ever can, but such a body cannot be safely worked at a high speed.

The tensile strength of a clay body is profoundly influenced by the size of grain of the non-plastic, ground material, flint and spar. The coarser the grain the weaker the body, but, while this is true in fact, there is a phenomenon which appears in practice and seems to contradict the statement. A fine grained material will crack on drying, not because it is weaker, but because it shrinks more and because it cannot be brought to dryness easily. The water seems to be entrapped by the fine grains and in its efforts to escape as the ware is dried tiny hair cracks are formed which

open up on firing. Now, if a body be in use which is of low tensile strength, so low that there is very little margin of safety, the arrival of a new carload of flint or spar may cause cracking to set in. If the body has been made with a fine flint, say of 1,300 surface factor, and a carload of flint of 1,100 be put in use, there will be no actual trouble, but the body will not look so well and, possibly, crazing may develop later. But if the body has been compounded on a flint of 1,100 and be high in kaolin and low in ball clay, the arrival of a car of 1,300 flint will very likely start clay cracks. The finer grained flint will prevent the ware drying properly and the hair cracks will be caused which are not found until the bisque kiln is drawn.

Along this same line is the practice of oiling molds. A porous mold will exert an unequal tension upon the clay, and if tender it will surely crack. By stopping the absorption of the mold, at least in part, the clay is given a chance to dry evenly.

Answers to Correspondents

Question No. 68.

WE are having trouble in the flat ware cracking on the edge in the bisque kiln. The cracks extend from one-fourth inch to one-half inch from the edge. Can you tell us what will stop this?

Answer.—The cracks, in all probability, exist in the clay, but are so fine that they are not seen until the bisque fire opens them up. The main cause is a weak body. You should substitute ball clay for some of the kaolin, choosing the least plastic kaolin to be left out. In a very tender body a slight change in the fineness of the flint or spar will cause these cracks to develop. A fine flint is more likely to crack than one which is slightly coarse.

Question 69.—Does black oxide of cobalt or sulphate of cobalt form the better stain for a vitreous body? Is one pound of the oxide about the right amount to use for a mix of 2,500 lbs.?

Answer.—Either substance will make a good stain, but we prefer the black oxide if it be properly prepared. For a mix of 2,500 lbs. a pound would be far too much. Without making a test we think one-quarter of that amount would be enough. Take a quarter of a pound of black oxide and mix it thoroughly with either 10 lbs. Cornwall stone or 5 lbs. spar and 5 lbs. china clay. Calcine the mixture in the biscuit kiln and then grind it very fine on a color mill. It may be used raw, but is better if calcined. Lawn the liquid through the finest silk lawn to be had and add it to the mix in the blunger.

If there is no color mill available the sulphate is better as it does not need grinding. The sulphate of cobalt is only one-third as strong as the oxide, therefore weigh out ¾ lb. of the sulphate and add it to the blunger. Then add a half pint of ammonia water. In this case the water from the filter-press should not be used over as it contains ammonium sulphate. In order to be sure that all the cobalt is precipitated take a little of the filter-press water and evaporate it to dryness. If any pink crystals of cobalt are found use a little more ammonia.

Question 70.—In a glaze containing flint, spar, stone, lead oxide, Paris white, zinc oxide, clay, tin oxide and borax, what would be the best materials to fritt?

Answer.—If there is any considerable weight of borax called for this should be fritted with the Paris white, a little clay and about half the flint. If there is only a very small amount of borax in the mix the whole batch may be ground as a raw glaze.

Question 71.—What is the difference between borax and boracic acid; can the one be used to replace the other?

Answer.—Borax contains soda as well as boracic acid. The composition of crystal borax is:

Soda	16
Boracic acid	37
Water	47
	100

And the composition of crystal boracic acid is:

Boracic acid	56
Water	44
	100

Question 72.—I find it difficult to get a good green underglaze. Can you give me a formula?

Answer.—If you have any zinc oxide in the glaze it will surely kill the greens, and this is probably where the trouble is. Good underglaze greens are on the market in plenty.

Enquiries Welcomed

We have been wondering what it is that governs the matter of enquiries from correspondents. About a year ago we were congratulating ourselves that we had at last succeeded in making ourselves of some use to those who found themselves in technical difficulties because almost every mail brought some kind of a question.

And then, without apparent reason, the whole matter dropped suddenly. The work of the potteries went on as usual, but nobody seemed to need advice. It was not that we had failed to be of any assistance, because we have numbers of letters of the most grateful character, nor could it have been that all the difficulties were solved.

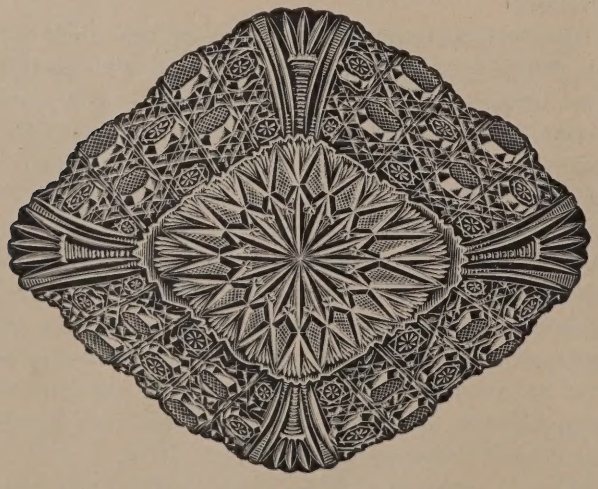
We are glad to get these enquiries, because they evince a desire for improvement, and we shall continue to answer them to the best of our ability. Of course it is not always easy to give a satisfactory answer to a written enquiry. One often has to see a large number of pieces in order to form an opinion and the conditions vary in different places.

What is sometimes of most import is the suggestive nature of the problems propounded. Such is the case in question Number 68, in further elucidation of which we have put forth a short article on tensile strength.

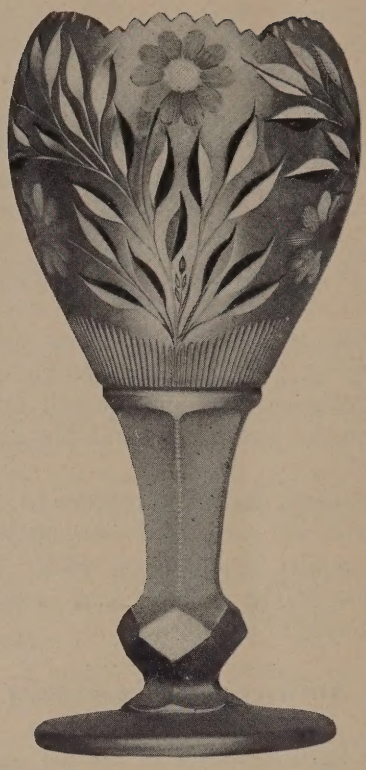
Novelties in Cut Glass

An exquisite variety of cut glass comes from the factory of Krantz, Smith & Co., Honesdale, Pa., for which William D. Fink is New York City agent, 45 West Broadway. Three contributions from this firm are made to this article. One shows a fruit bowl, diamond shaped, 11 inches long, 9 inches wide and 3½ inches deep, brilliantly cut in a combination of chair bottom, hob nail and checker work design, with an attractive sun-burst star in the bottom; another is a 10-inch combination footed punch bowl 13½ inches high, with brilliant cutting, the whirling star pattern predominating; another shows the 10-inch footed combination punch bowl, vase and comport. The bowl is

10 inches in diameter and 5 inches deep. The comport is 6 inches in diameter, the vase 8½ inches high, total height 13½ inches. This is a very attractive, handsome and useful article, serving, as it does, several different purposes. The housewife is always pleased to have one of them on her sideboard. It has been gotten up with a full design which doesn't look



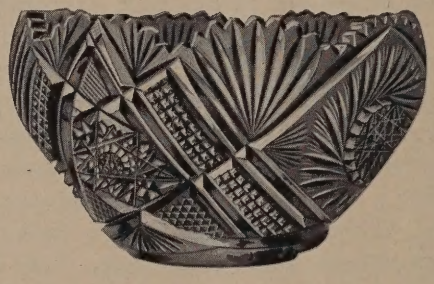
cheap and is not in keeping with the low price asked. The decoration is a combination of whirling star, hob nail, hob star and fan design. These are only a few of the many novelties produced by the Honesdale Co.



Artistically cut vase—Enterprise Cut Glass Co.

Origin Certificates for Tariff Concessions

According to information furnished by the French consul-general at New York, certificates of origin are necessary under the customs regulations of France, in order to obtain the concessions granted by virtue of the recent tariff arrangement between that country and the United States in the case of certain articles produced or manufactured in this country. The formalities to be observed are thus explained by the French consul-general:



The certificates of origin, which must, according to the new requirements of the French regulations, accompany all invoices of American goods subject to the minimum tariff, should be drawn up in the form of "affidavits" duly sworn to by the shipper before a notary public and certified to by the county clerk. These affidavits should mention the marks, dates, places of shipment and of destination, the detailed list of the goods, and the indication of their place of manufacture in this country. The consular fees for the legalization of original certificates are $1.17 and for duplicates of same, $0.58. The county clerk's certificate on these certificate of origin will not be required, provided the commission of the subscribing notary be presented at the consulate, where it will be recorded.

Recent Fires

DAMAGE estimated at between $75,000 and $80,000 was done recently by fire in the Barber Memorial Building, on High Street, Providence, R. I. On the street floor, where the damage done was by water and smoke, much of value was removed. The New York Store, a dry goods establishment, estimates its loss at $1,500 or thereabouts. A. L. Castritius, jeweler, will suffer from $5,000 to $8,000 loss. George W. Kingsbury, who conducts a crockery store, will lose about $3,000.

Property to the value of $100,000 was destroyed by fire in Frankfort, Ind., recently. The large department store of M. B. Thrasher & Co. and big grocery store of Otis Miller and many offices and their fixtures were burned. Frank Street was seriously hurt by jumping from a window of the third story.

The general merchandise store of J. I. Rouse at Travis, Tex., was burned with a loss of $10,000.

Fire destroyed the building and stock of general merchandise and furniture owned by F. B. Baysinger and the implement building owned by M. L. Perkins, Meadow Grove, Neb. Loss amounts to $10,000.

Fire destroyed seven building and the general store of F. C. Dyer, Salisbury, Vt. The loss is estimated at $70,000, with very little insurance.

Fire destroyed the general merchandise store of J. I. Rouse, Travis, Tex. Loss $10,000, with $3,500 insurance.

Fire destroyed the Alleny's novelty store and Perry & Montieth's wall paper and furnishing store, Lapeer, Mich., causing a loss of $8,000.

Modeling and Pottery in Curriculum

Among the six courses in manual training which will be given in the summer session of the Ohio State University is one in clay modeling and pottery. In connection with this course instruction will be given in the general principles of applied ornament with clay as the medium of expression. Methods of making tiles, bowls, vases, candlesticks, lamps and plates by the free hand coiling process and of making and using moulds are given special attention. The principles of casting, turning and color glazing are treated from the standpoint of the needs of the special teacher or supervisor.

Prizes for Pottery and Decorating

A number of prizes have been offered for the students of the Trenton School of Industrial Arts who excel in the work of the pottery and decorating department. The Thomas Maddock's Sons Co. have offered a prize for the best design for a ewer. This will be the first prize. There are several others. Special interest centers this year in the work of the underglaze decorating class. Heretofore overglaze painting has been done almost exclusively in the decorating department. The work accomplished this year in the department mentioned is said not to be surpassed by any other school in the country.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
Vice-President, Marshall W. Gleason, Pittsburg, Pa.
Vice-President, Arthur J. Bennett, Pittsburg, Pa.
Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, H. A. McNicol, East Liverpool, O.
First Vice-President, William Burgess, Trenton, N. J.
Sect'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY.

President, Henrich Ries, Ph.D., Cornell University.
Vice-President, Richard R. Hice, State Geologist, Pennsylvania.
Treasurer, Ellis Lovejoy, E.M., Columbus, O.
Accountant, M. L. Seymour, Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
First Vice-President, M. O. Doering.
Second Vice-President, John J. Miller.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, Howard C. Jenkins.
Second Vice-President, Thomas H. Lohr.
Treasurer, Robert West.
Secretary, J. G. Kaufmann, Pittsburg, Pa.

TRADE UNION ORGANIZATIONS

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, T. J. Duffy, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Thomas J. Humphrey, Trenton, N. J.
Secretary-Treasurer, Ed. Menge, E. Liverpool, O.

AMERICAN FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION.

President, Albert E. Snow, New York.
Vice-President, R. E. L. Wells, New York.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

RETURNS ON YOUR INVESTMENT

Some Mathematical and Other Observations on What Constitutes a Profit

THE question of the return on an investment is one which should concern all merchants. A good many men are conducting business at a positive loss who really think that they are deriving a satisfactory income. In the first place a man must determine how much he would be able to earn working for some one else, and this must be the first consideration in determining the value of his business. There are a great many men who are capable of earning a good round salary who are absolutely incapable of conducting their own business successfully. Every one longs for the independence of being one's own "boss," and the first thought of nearly every one after he has saved up a little money is to get into business for himself. Every day you see men fail in business who are good, capable men, able to earn a good salary working for someone else, but unable to make money conducting their own business. To make a business pay, no matter how small, a man must have a general knowledge of a great many different things. He may be a good mechanic and a poor salesman; or he may have an unpleasant personality. A man with a fair knowledge of a number of things will usually succeed better than a specialist in one line who knows nothing about anything else.

But to get back to the earnings of a business. A business is profitable when it pays a clean six per cent over and above a salary allowance to the proprietor, or equal to what he would be able to earn if working for someone else. Suppose, for instance, a man were earning twelve hundred dollars a year. He has $5,000 in cash which is earning him 4 per cent or $200 a year. His income is $1,400 a year and he is taking no risk with his money. Now suppose he starts into business for himself, and invests his money in a stock of merchandise and fixtures. He immediately reduces his actual worth probably twenty per cent, because the chances are that if in ten days after he has established himself in business, he should want to convert his business back into cash, he would have to sacrifice $1,000 and maybe more.

Of course at the very start of a new business things might go a little slow, but after six months or a year he should be earning considerably more than his former salary; or he has not bettered himself. Of course this need not be cash that he can draw out of the business. In every new business unless started with unlimited capital, the proprietor must expect to limit his personal expenses, and for a while receive his dividends from an increased stock, or a surplus fund for a rainy day. But after a business is well established the proprietor's earnings should equal at least six per cent in excess of a good salary and to consider a business really much of a success ten to fifteen per cent—especially in smaller stores.

As a hypothesis, let us say a man's net annual earnings on a business representing an investment of $5,000 are about $2,000. He makes no salary allowance for himself, and is curious to know if this $2,000 would represent the dividend on the stock, or if a salary deduction ought to be made. He should deduct a fair salary for himself and the balance would thus represent the earnings of his business. In this case it would appear that this man was running his business very successfully. You see he could allow himself a salary of $1,500 per year and still show a clean ten per cent gain on his investment.

Every business should accumulate an annual surplus during prosperous times. This may be represented in an increased stock or cash. If an adequate stock is carried to supply demands and a business is out of debt a part of the earnings each year should be invested as a reserve fund to fall back on in case of hard times. Many dealers have experienced prosperity and adversity, and many stores were able to pull through the hard times in years gone by because they had a reserve either of cash or stock, and while these years represented a loss, they were still able to keep going, where had they drained their business each year they would have had nothing to go on.

Of course there is one other thing that is a factor in measuring the success of any business, and that is the personal pride and satisfaction of doing things for yourself. A man might be willing to progress very slowly and accumulate a much smaller fortune than he would have in the employment of someone else, if in the end he can show a business, though it be ever so small, clean and out of debt and standing high in the estimation of the people among whom he lives, and say: "That is mine—I built it." Somehow that is vastly more satisfactory to most of us than to own a bank book representing three times the value and say: "That is the savings from my wages. I spent my life working for someone else."

Spasmodic Advertising

The business that is advertised only in the busy season is the kind that does business only in that season. Haphazard advertising is perhaps better than none, but it is very little better. The man who expects to do business every day in the year should advertise that way. He should remember that he is dealing with a fickle public; that its memory is short; that the man who greets them every morning with an announcement of his wares, a discussion or a description of them, has the advantage of the man who meets them semi-weekly, or not so often. Occasional advertising never did any business much good.

Moving Uptown

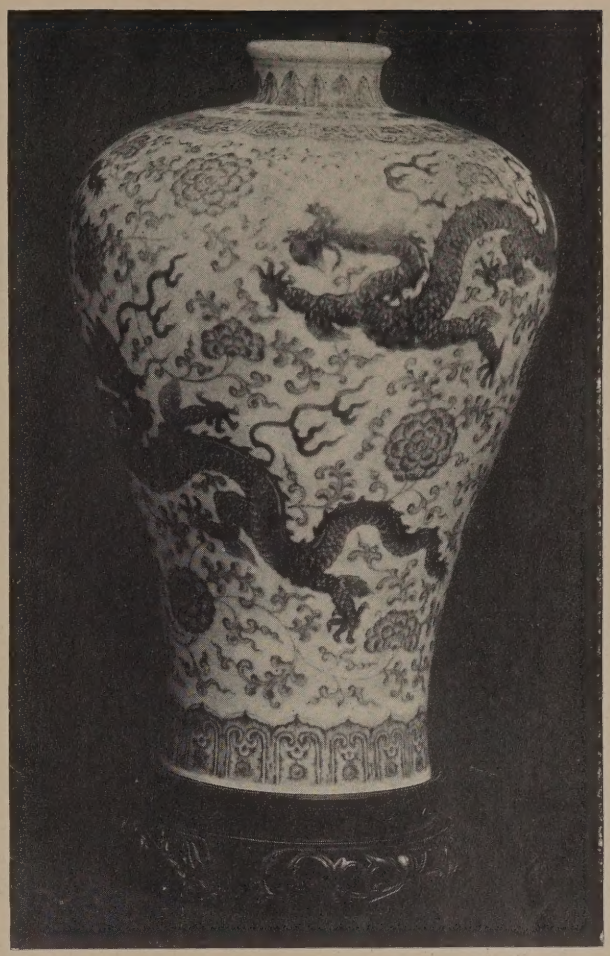
THE reported and much discussed rumor, originating in a real estate office, that a well-known china house had acquired property in New York's "uptown" district and would soon transfer its business to the new site, revives interest in the frequent attempts to draw attention to the commercial advantages of the area lying between Twenty-third and Fifty-ninth Streets, Park Avenue and Broadway. The real estate men are making strong representations to the merchants of the lower part of the city in an effort to attract their enterprises to a locality that is hurriedly being metamorphosed from a residential into a business section.

Aside from the more modern construction that prevails in a neighborhood comparatively young in building activity and the large realty investments at stake and needing downtown support, there seems no well-defined reason for a change of base. A few houses have through choice responded to the blandishments and shifted their operations to the new Mecca, and the indications are that others in straggling numbers will follow suit. The opinion, however, is very generally expressed that the long-standing colonization of interests as typified in the gathering of china, glass and crockery houses in what is proverbially known as the "district," cannot be disrupted by the exodus of the few affected with the "uptown" movement. The uptown section is a growing part of the city and can boast of an attractiveness not to be found lower down, and for that reason is winning the consideration of many of the better class of retail stores to whom it also appeals as a shopping center, but to the wholesaler and manufacturer it offers nothing superior to the community of interests in which most of them already exist.

Occasional desertions from a long established base are largely in the nature of an experiment, and oftentimes work a temporary or permanent injury to the business involved. Practically all the representatives of every industry of consequence in New York today are gathered in some one locality for reasons that easily recommend themselves to anyone. To attract any noticeable proportion of them beyond their present confines would result in somewhat of an upheaval and is a possibility too remote to be discussed. New York is and always has been moving uptown. Geographically it is so constructed that any commercial advance is necessarily northward. It isn't at all likely, however, that the present generation of men engaged in the crockery and glass trade will see any appreciable diminution in the downtown ranks.

Roman Pottery Discovered

THE excavations at Newstead, England, have resulted in the discovery of Roman pottery of two different periods. The bright glazed dishes, the close textured wares of the early period, approximately belonging to the advance of Agricola in the first century, differ quite distinctly from those of the occupations of the second century, beginning with the reign of Pius. The early pottery and the late have never been found together in a rubbish pit, and whatever evidence of Roman occupations at Newstead may be derived from the ceramic finds, the distinctive character of the two groups indicates clearly the abandonment of the position early in the second century, when the Roman forces appear to have been withdrawn from Caledonia. In the recent digging the most notable additions made to the collections are in the pottery. One pit has produced four unbroken dishes, three of them of the red "Samian" ware and one an urn of hard, well-burnt grey material. The three dishes of red ware are all highly glazed.



Vase of white Chienlung Porcelain. On a white ground are four imperial five-clawed dragons. The trailing, scroll-like foliage is in deep blue, and is confined above and below by a deep band of foliated panel-pattern, in blue, with a small ornament in magenta in the center. Around the neck is a circlet of banana leaves.

From the Hippisley collection—See page 15

Gift of Indian Pottery

One of the recent accessions to the museum of the St. Paul (Minn.) Institute is a fine assortment of Indian pottery, which was presented by the late William H. Gross. This collection consists of four or five entire pots, with characteristic Indian carving around the edges, and of numerous fragments which are now being restored. All this pottery came from the Indian mounds on Dayton's Bluff, and was discovered by Mr. Gross and Dr. Lewis twenty-eight years ago.

Original design for hall or drawing-room lamp

Foreign Items of Interest

Porcelain manufacture in Norway seems to be enjoying a fair degree of prosperity, the Porsgrund porcelain factory having recently paid a dividend of 8 per cent.

A new company has been incorporated at Nippes, near Cologne, under the style of the Cologne Institute of Practical Art. Its products will include busts, statues, groups, terra-cotta reliefs, imitations of marble and bronze, as well as a number of other kindred articles.

The Val St. Lambert (Belgium) Crystal Glass Factory has recently opened a branch in Berlin.

A statistical return for the year 1907 shows that 45 per cent. of the German fine ceramic factories are in Prussia, 10 per cent. each in Bavaria, Saxony and Anhalt, while 8 per cent. are in Saxe-Weimar. Since 1895, the number of factories making ordinary ceramic ware had fallen in the whole of Germany from 6,351 to 3,928; that of fine ware concerns likewise shrinking from 185 to 146. These figures do not imply reduced total output, but primarily concentration of production in the hands of the larger class of factories.

Saxon manufacturers have an organized system of mutual insurance against the effects of strikes. Their association includes over 1,400 members, representing an aggregate yearly pay-roll of about $30,000,000.

An international congress will be held in Brussels from September 10 to 14 next, dealing with the question of poisoning and other noxious effects inherent to the operations of various industries. The scope of the congress mainly deals with permanently hurtful results, as distinguished from accidents properly so called.

The employment of juvenile workers in German glass industry is restricted by law to cases where medical examination shows that no danger to the health of the applicant exists in such occupation.

A recently deceased Vienna lady bequeathed to the Vienna Museum of Art and Industry a number of articles possessing high artistic merit. These include a richly engraved cut glass tankard of Bohemian production, bearing heraldic devices of the eighteenth century. Various other articles illustrate Nymphenburg and Meissen porcelain of the same period.

The patent rights of the Owens bottle machine, recently acquired by the European bottle combine for a sum equaling $3,000,000, have been disputed by the holders of a patent granted in Germany to the late Herr J. Hidle, a Saxon engineer. The matter, according to recent advices, was about to come before the German courts.

German manufacturers have apparently been impressed by the recent agitation in that country on the part of retailers who feel their interests affected by the operations of department stores. A good deal of attention seems to have been given to the question at the Leipzig fair, both by dealers and manufacturers. Retailers are said to have bought more sparingly than department stores.

The Bureau of Manufactures, Washington, D. C., is in receipt of a communication from a German business man expressing a desire to hear from American firms wanting representation in that country. He is willing to handle any class of goods for which a market exists, and furnishes references in the United States. Correspondents should refer to file No. 5015, Bureau of Manufactures, when applying for the name and address.

What He Didn't Know

ON the subject of the importance of a retail salesman knowing his stock, there is a story told of a salesman in the silverware department of a large department store who, when asked to show something for holding cracked ice, brought out a fern dish. The customer of course avoided that salesman after the incident and would probably have avoided the store if he had not been an old patron. Another occasion, a man selling jardinieres, pedestals, and large china pieces, was so utterly unable to give the information asked of him that the customer turned on him and said: "You are not selling these things because of what you know of them, but you appear to be *trying* to sell them on what you don't know about them." These are two examples of what happens too frequently in some stores of excellent character.

CONTENTS

	PAGE.
Decorated Tableware	8
Evolution of the Lamp	9
Care of Glassware	11
Moorish Influence in Pottery	13
Legal Protection for the "Limoges" Imprint	14
Rare Old Chinese Porcelains	15
Bowls of K'anghsi Porcelain—illustration	16
The Value of Italian Majolica Ware	16
Originality in Retail Advertising	17
Gathered in Gotham	19
Book Notes	20
The Pottery of Persia	21
Pencilings of Potteries	23
Retail Trade Notes	24
Import Trade Optimistic but Quiet	25
How to Patch a Mirror	26
The Value of Self-Control	26
The Realm of Art Brass	27
Editorial.—Make It Part of Your Business. The Basis of Business	28
Selling an Unwilling Buyer	29
Pottery in the Public Schools	31
Glimpses of Glass Houses	33
Newly Incorporated	34
Deaths	34
Early English Lusters	35
Individualism in the Salesman	37
Practical Science Department	38
Answers to Correspondents	39
Recent Fires	40
Directory of Organizations	41
Returns on Your Investment	42
Moving Uptown	43
Foreign Items of Interest	44

Retail Trade Notes

The C. W. Copp Hardware Company, Flushing, N. Y., has been incorporated with a capital stock of $50,000. The incorporators are C. W. Copp, E. W. Gilman and W. C. H. Fisdick. The company has erected a new four-story building in which they will begin business on July 1. Among the lines handled are house furnishings, crockery and glassware.

The E. C. Bradley Company, Rochester, N. Y., has been incorporated with a capital of $5,000. The incorporators are Anna M. Bradley, Edward C. Bradley and William J. Bradley. A wholesale and retail business will be conducted, handling, among other things, crockery and glassware.

William Lawton has sold for $40,000 his property, No. 611 Market Street, Wilmington, Del., to S. S. Kresge, head of one of the largest five and ten cent store syndicates in the country. Mr. Lawton will vacate and will engage in the gas and electric fixture business at another location. He has been in the china and glassware business thirty-four years.

F. Studdart, Graceville, Minn., has purchased the business of M. D. Hartnett. Included in the lines handled are crockery and glassware.

ADVERTISERS' DIRECTORY

	PAGE.
Cawthra, T. A. & Co	49
Central Glass Works	7
Drakenfeld, B. F. & Co	50
Duncan & Miller Glass Co	47
Fostoria Glass Specialty Co	6
Gredelue, A.	48
Hanovia Chemical & Mfg. Co	Inside Back Cover
Harshaw Fuller & Goodwin Co	Inside Back Cover
Harvey, I. R	46
Haviland & Co	3
Haviland, Theo. & Co	4
Heisey, A. H. & Co., Inc	5
Hinde & Dauch Paper Co	Back Cover
Huott Publishing Co	46
Enterprise Cut Glass Co	Front Cover
Libbey Glass Co	Inside Front Cover
Lynch Co., George C	6
Mason Color & Chemical Co	50
Mason, Fenwick & Lawrence	46
Mitchell Grindstone Works	Inside Back Cover
Mockel, Dr.	50
Notman, A. H. & Co	4
Oriental Glass Co	48
Paper Makers' Chemical Co	49
Penna. Salt Mfg. Co	49
Pittsburgh Lamp, Brass and Glass Co	48
Porcelaines G D A	7
Pouyat Company, J	7
Reusche & Co	49
Roessler & Hasslacher Chemical Co	50
Schneider, George	49
Schurs, John	Inside Back Cover
Shenango Pottery Co	47
State College of Ceramics	49
Turner, J. Spencer Co	49
Want Advs	46
Weller, S. A	48
Wengers, Ltd	Inside Back Cover

Old Chelsea Cups and Saucers

What is the market value of china bearing the old Chelsea mark? This is a matter known only to the experts. Three little bleu de roi gilt cups and saucers, with delicately painted flowers, one of the cups minus the handle, were exposed recently at a sale in England. There were a number of experts present, amongst them a pale faced youth who had travelled two hundred miles to bid for this one lot, and who held a commission far beyond the $275 at which the lot was finally knocked down to him. Fifty-five dollars for a tiny cup and saucer is a tall price, particularly when opinion is divided regarding the genuineness of the saucer.

An Acknowledgment

For the portrait of Dr. J. W. Mellor, the eminent English chemist, which appeared in the May issue of Pottery and Glass, we are indebted to The British Claymaker. Credit was not given with the article at that time, an omission which we regret.

CUT GLASS THAT SELLS

We are making a special offer on a sugar and cream set Pattern No. 300

Special $2.25 Special

Don't fail to see our line when in this city.

Send for our Catalog

GEORGE SCHNEIDER

49 to 61 Clymer St. Brooklyn, N. Y.

WANTED

Advertisements in this department, five cents a word. Minimum charge one dollar. Pottery and Glass, 395 Fourth Avenue, New York.

WANTED—A capitalist to control and market a valuable patented table ware necessity in china or glass. Address reply care of Pottery and Glass.

CAPABLE and steady turner wishes a position with a manufacturer of household ware and electrical articles, etc., care of Pottery and Glass, or Ferdinand Scherber, Merkelsgrun, near Carlsbad, Bohemia.

MASON, FENWICK & LAWRENCE
PATENT AND TRADE MARK LAWYERS
220 BROADWAY (St. Paul Building,), NEW YORK, N. Y.

Pottery and glassware manufacturers should protect their exclusive patterns by design patents of which we make a specialty.

PATENT AND TRADE MARK PRACTICE EXCLUSIVELY
ESTABLISHED 1861

Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggar Punches, Saggar Dressers, Packing Paddles, Saggar Clay Cutters. I. R. HARVEY' Beaver Falls. Pa.

BOOKS

Some Practical Books That Will Help You and Your Business

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price $2.50. Postage 19 cents extra.

THE KERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price $12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price $5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price $2.50. Postage 16 cents extra.

WEDGWOOD AND HIS IMITATORS. By N. Hudson Moore. Gives many characteristics of the ware produced by the famous master. Shows his process of manufacture and offers many interesting facts about the history of the handicraft. Forty-nine half-tone engravings from photographs. Bound in cloth. Price $1.00. Postage 9 cents extra.

DELFTWARE, DUTCH AND ENGLISH. By N. Hudson Moore. A complete and detailed history of this famous ware. Many excellent illustrations from genuine originals. Also a list of delft potters with the individual marks used by each. Cloth bound. Price $1.00. Postage 8 cents extra.

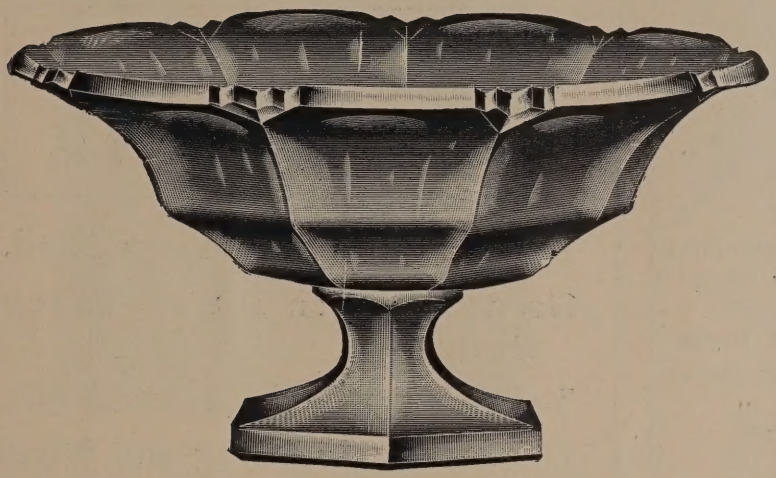
ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price $2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price $15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HUOTT PUBLISHING CO., 395 Fourth Ave., N. Y.

The Duncan & Miller Glass Co.

WASHINGTON, PA.



Our No. 72 8" Compote, Shallow.

Manufacturers of....

Fine Table Glassware

New Goods are Now to be Seen at Our Salesrooms.

PAUL JOSEPH, 55 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Bldg., Phila.
GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston
MARSH & KIDD CO., 617 Mission St., San Francisco

Hotel China
Absolutely Vitrified

Standard Shapes
Plain and Decorated

After three years of experiment, we are prepared to make prompt deliveries of a line of strong, perfect Hotel China and give control in certain sections. Send for price lists and particulars of SHENANGO CHINA to the

Shenango Pottery Company

☞ Best Shipping Facilities in America

New Castle, Pa.

DO NOT FAIL TO SEE OUR SPLENDID LINE OF

PORTABLES

Fitted with Art Glass Shades to Match

The Most Popular Line on the Market

PITTSBURGH LAMP, BRASS & GLASS CO.
PITTSBURGH - - - - PENNSYLVANIA

A. Gredelue

43-51 West Fourth Street
Corner Washington Square, New York

BACCARAT GLASSWARE

Table Glassware of Every Kind.
Great Assortment in Fancy Goods.
Toilet Ware, plain, cut and gilt.
Goods for Mounting and Silver Deposit.
Crystal and Bronze Electric Chandeliers.
Special line of Light Rock Crystal.
Blanks for cutting.

WE want you to have enough interest in the

WELLER POTTERY

to have our salesman show you samples. We are sure you will be convinced of our leadership.

Everything new that's good is to be found in our line

S. A. WELLER

ZANESVILLE, OHIO

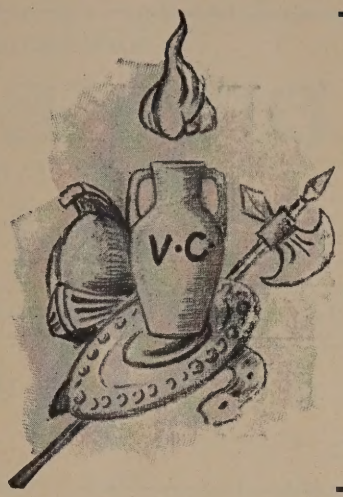
New York display - - - - - - 57 Park Place
Boston display - - - - - - 144 Congress Street
Chicago display 42 Madison St., Room No. 510 Heyworth Bldg.

IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, $2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: :: :: New York



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

PAPER MAKERS' CHEMICAL CO.

Sole Agents for

V. C. B. and other grades of English China Clays

FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devonshire Ball Clays

Trained men are in demand.
Give the boy a technical education.
STATE COLLEGE of CERAMICS.
ALFRED, NEW YORK.
Charles F. Binns, Director.
Catalog mailed on application.

COLORS LUSTRES

EVERYTHING for the Potter, China and Glass Decorator and Enameled Ware manufacturer, including many specialties controlled absolutely by us for America.

Sole Agents for JAMES HANCOCK & SON, Diglis Ceramic Art Color Works, Worcester, England.
Sole Agents for JOHN LAMB'S Potters' Printing Paper in sheets and rolls.

Our Catalogue – a veritable encyclopedia of information – for the asking

L. REUSCHE & CO.
12 BARCLAY STREET—Near Broadway—NEW YORK

BRUSHES MEDIUMS

Cotton Duck
and
Twills
for
Filtering Purposes

Manufactured by
CONSOLIDATED COTTON DUCK CO.

J. Spencer Turner Co.
Sole Selling Agent
86-88 Worth Street, New York, N.Y.

Chicago, Ill. Philadelphia, Pa.
St. Louis, Mo. San Francisco, Cal.
Boston, Mass. London, Eng.

Greenland Kryolith

For Opal and Alabaster Glass and Porcelain Enamel Ware

Penna. Salt Mfg. Co. —SOLE— IMPORTERS
General Offices: Philadelphia.
NEW YORK PITTSBURG CHICAGO ST. LOUIS

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors

Materials for Decorating China, Glass and Enameled Ware

Oxides and Chemicals

East Liverpool Office, First National Bank Building
C. N. MUESSIG

27 Park Place, NEW YORK

MASON COLOR AND CHEMICAL CO.

MANUFACTURER OF

Underglaze and Enamel Colors for China

TRADE MARK

Earthenware and Glass Oxides for Enamelers

OFFICE AND WORKS
220-222 Walnut Street

ESTABLISHED 1842
East Liverpool, Ohio, U. S. A.

Dr. Möckel, Zwickau, Germany.

Liquid Bright Gold. Ceramic Colors.

Repres.: The Heyden Chemical Works, 135 William Street, New York.

FACSIMILE OF LABEL

Liquid Bright Gold

ENAMEL (ON GLAZE) **COLORS** UNDERGLAZE

Liquid Lustre Colors for China and Glass

Oxide of Cobalt, Boracic Acid and other chemicals used in Pottery and Glass Industries.

The Roessler & Hasslacher Chemical Co.

H. W. SMITH, Representative, East Liverpool, Ohio

MAIN OFFICE 100 William St., New York